DOCUMENT RESUME

ED 210 711 CS 503 610

AUTHOR Dugger, Anita; And Others
TITLE The Prompt Book for...Teaching the Art of Speech and Drama To Children: A Resource Guide for Teachers of Children in the Art of Speech and Drama.
INSTITUTION Tulsa Public Schools, Okla.
PUB DATE 80
NOTE 299p.
AVAILABLE FROM Tulsa Public Schools, P. O. Box 45208, Tulsa, OK 74145 ($7.50).

EDRS PRICE MF01/PC12 Plus Postage.
DESCRIPTORS *Class Activities; *Classroom Techniques; Communication Skills; *Drama; Dramatics; Educational Resources; Elementary Education; Listening; *Speech Communication; *Speech Curriculum; *Speech Skills; Teaching Guides

ABSTRACT

Providing for individual differences in ability, interest, and cultural values among students, this guide contains resources, goals, objectives, sample lesson plans, and activities for teaching speech and drama to elementary school students. The first section of the guide offers advice on the organization of a speech arts curriculum, approaches to teaching the gifted and talented, resources for instilling patriotism, effective teaching cues, and ways to improve school climates. The next section of the guide focuses on speech communication and includes subsections on sensory awareness, talks and formal speeches, discussion (panel, lecture-forum, brainstorming, and others), leadership training, oral interpretation, social skills, puppetry, and electronic communication. The final section contains discussions and activities in drama ranging from dramatic play, warm-up exercises, improvisation, pantomime, and clowning to the aspects of play production, such as casting, rehearsals, costumes, makeup, lighting, and blocking. A special teaching unit entitled "Free To Be--You and Me," a glossary of speech and drama terms, a creative calendar designed to help teachers make every day a special day, evaluation charts for assessing student performance, a filmography, and a bibliography are appended. (RI)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED210711

PROMPT BOOK

1980

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

- This document has been reproduced as received from the person or organization originating it.
- ☐ Minor changes have been made to improve reproduction quality.
- Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Tulsa Public Schools
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS503610

The Prompt Book for . . .

Teaching the Art of Speech and Drama To Children

A Resource Guide for Teachers of Children
in the Art of Speech and Drama

TULSA PUBLIC SCHOOLS
P. O. Box 45208
Tulsa, Oklahoma 74145
(918) 743-3381

DR. LARRY L. ZENKE
Superintendent of Schools

Produced Under the Direction of the
Division of Instruction

DR. JACK L. GRIFFIN
Associate Superintendent
for Instruction

ROY J. LEWIS
Administrative Assistant
for Instruction

DR. DALE EDMOND
Director
Elementary Education, Area 2

LARRY WEBBER
Director
Elementary Education, Area 1

THE PRODUCTION COMMITTEE

ANITA DUGGER
Supervisor
Speech Arts 1-12

NITA SELLERS
Speech Teacher
Patrick Henry Elementary

HELEN SMITH
Drama Teacher
Emerson Elementary

PROMPTBOOK: A complete script indicating plans and cues for all technical details as well as actors' lines and business.

FOREWORD

This guide is devoted to the assistance of classroom teachers who work with children in the area of speech and drama. It supports and reinforces the acquisition of the literacy skills, reading, writing, listening, thinking and speaking. We are indebted to those who developed this guide, and trust it will be used with the rationale of those who created it, that pupils who are influenced by its teachings will know a unique self-fulfillment.

Jack L. Griffin
Associate Superintendent
for Instruction

ACKNOWLEDGEMENTS

We as a writing committee are indebted to the guides that were written prior to this one. We acknowledge with appreciation and gratitude the patrons from the community and Tulsa educators who participated in the preparation of this guide:

Robert Dennis, Principal, Barnard Elementary School;

Vincent Patrick, Supervisor of Social Studies and Economic Education;

Dr. G. H. Rosenthal, Social Studies Specialist (T.S.A.);

Bobbie Brophy, Supervisor of Art;

Margherite LaPota, Supervisor of Language Arts, English and Secondary Reading;

Harley Manhart, Director of Education Arts and Humanities Council of Tulsa;

Patrons: Mrs. Winston Vasey; Mrs. Orlin Horgen; Mrs. John McCartney;

Speech Arts Teachers: Margie Loper, Hoover; Glenda Balint, Lanier; Neva Bell, MacArthur; John S. Kennedy, Eliot; Marie Gambill, McKinley; Barbara Reis, Phillips; Esther Wilson, Lee; Jeanette Maxfield, Robertson; Nancy Portteus, Cooper; Jan Reese, Carnegie; Fran Frakes, Porter; and the children.

Typist: Mrs. Kenneth MacKenzie, Word Processing Center;

Carl Gibson, Manager, Print Shop, Tulsa Public Schools.

PREFACE

Of all the areas of study, the arts offer the richest opportunities for active learning. The art of speaking and the art of drama use the voice, body and imagination to create from the raw material of thought, language, knowledge, feelings and movement the greatest variety of activities for self and human understanding. The need to understand and respond, to create, and the wish to express delight are basic to the making of an art. Speech and drama as taught in Tulsa Public Schools strive to meet these needs.

This guide is not the first material organized for Speech Arts in the Tulsa Public Schools. Speech Arts (then known as Auditorium) was first taught in Tulsa Public Schools during the mid 1920's, hence Art Nouveau was chosen as the design for this guide.

The purpose of this Prompt Book is to guide teachers in the successful teaching of the arts of speech and drama to elementary students. It is a guide which makes realistic provisions for individual differences in ability, interest and cultural values among students. Not all the material found in the guide is original and is to be considered as a resource, rather than an inflexible prescription. Many familiar activities will be discovered. Activities that were selected have been classroom tested.

The Prompt Book contains resources, information, goals, objectives, sample lesson plans and activities that work. It will free teachers from having to "play it by ear". Teachers are given the opportunity to follow their own style and use their own initiative and creativity. The most important single factor in the use of speech and drama as a genuine part of education is---the teacher. The Coleman Report states that the quality that has the most effect on the achievement of children is a

teacher with high verbal skills. Likewise teachers with high verbal skills usually develop students who perform better.

Most teachers have only a few precious moments of working with students who are just beginning to increase what they know about speaking, listening and acting. A student needs to be given opportunities to practice developing and disseminating ideas, and to experience creativity. Therefore, planning by teachers to conserve time and make teaching more effective will result in giving the student more creative and beneficial learning experiences.

Children want to learn. The most natural learning occurs when they are totally involved. When children put all of themselves into an experience--body, imagination, mind, emotions and especially their enthusiasm and creativity--they will learn and they will grow.

Anita Dugger
Nita Sellers
Helen Smith

TABLE OF CONTENTS

Foreword 1

Acknowledgements ii

Preface iii

Table of Contents v

Speech Arts In Curriculum 1

- Organization 1
- Language Development 2
- Creativity 2
- Gifted and Talented 4
- CRCAH 5
- Relationship of Growth Characteristics of Children to the Speech Arts Program 6
- Expectations 11
- Patriotism 13
- Resources 17
- Teaching Cues 18
- Improving School Climates 26

SPEECH COMMUNICATION

Speech Communication 28

- Definition 28
- Goals 29
- Sensory Awareness 30
- Resources 38

Listening 39

- Definition 39
- Goals 40
- Cues for the Teacher 40
- Cues for the Listener 41
- Barriers to Listening 41
- Procedure 42
- Kinds of Listening 43
- Activities 44
- Resources 57

TABLE OF CONTENTS

Talks 58

Definition 58
Kinds of Talks 58
Goals 59
Cues for Good Speaking 59
Procedure for a Formal Talk 60
Organization of Material 60
Cues for the Speaker for a Formal Talk 61
Cues for the Listener 61
Activities 62
Resources 74

Discussion 75

Definition 75
Uses 75
Roundtable 75
Panel 76
Lecture-Forum 76
Committee 76
Symposium 77
Brainstorming 77
Goals 78
Procedure 78
Cues for the Teacher and/or Leader 79
Cues for Member of Group. 79
Activities 80
Resources 87

Leadership Training 88

Definition 88
Goals 88
Uses 89
Performance Objectives 89
Evaluations 90
Procedure 90
Sample Meeting 91
Activities 93
Resources 93

TABLE OF CONTENTS

Oral Interpretation 94

Definition 94
Interpretive Reading 95
Resources 100
Choral Speaking 101
Resources 106
Storytelling 107
Flannel Board 112
Resources 113

Social Skills 114

Definition 114
Goals 115
Activities 115
Evaluations 116
Resources 116

Puppetry 117

Definition 117
Goals 118
Procedure 119
Cues for Puppeteer 119
Cues for the Teacher 119
Puppet Stage 120
Activities 122
Resources 127

Electronic Communication 128

Television for Speech Arts Instruction 128
Tape Recorder 135
Film Making 136
Broadcasting 140
Resources 140

DRAMA

Dramatic Play or Child Drama 141

Definition 141
Goals 141
Activities 143
Resources 144
Creative Movement 145
Resources 145

TABLE OF CONTENTS

Exercises for Warm-Up, Concentration and Relaxation 146

Exercises. 146

Creative Dramatics and Improvisation. 163

Definition. 163
Goals. 163
Procedure 164
Activities. 166
Resources 178

Pantomime 179

Definition. 179
Goals. 179
Procedure 180
Evaluation 180
Activities. 181
Resources 196

Clowning 197

Resources 197

Formal Plays 198

Goals 198
Evaluation 198

Teacher/Director's Formal Play Check List 199

Choosing the Play 202

Resources 203

Casting the Play 204

Rehearsals 205

Costumes 208

Resources 209

TABLE OF CONTENTS

Makeup 210

Makeup Required 210
Procedure 211
Makeup Recipe 212
Worksheet 213
Resources 214

Props 215

Purpose 215

Lighting 216

Purposes 216

Scenery 218

Resources 218

The Stage 219

Definition of Stage Terms 219

The Stage Picture 222

Body Position Diagram 223

Blocking 224

Music In The Speech/Drama Room 225

Appendix 229

Special Teaching Unit, "Free To Be--You and Me" 229

Glossary 233

Creative Calendar 241

Resources 253

Evaluation Charts 253
Films 256
Bibliography 259

SPEECH ARTS IN CURRICULUM

TABLE OF CONTENTS

Speech Arts In Curriculum

Organization

Semi-Departmental

Open Space

Self-contained Classroom

Language Development

Creativity

Gifted and Talented

CRCAH

Relationship of Growth Characteristics of Children to the Speech Arts Program

Expectations

Patriotism

Resources

Teaching Cues

Room Arrangements

Loose Leaf Notebook

Cues for Classroom Discipline

Cues on Planning

Improving School Climates

SPEECH ARTS IN CURRICULUM

The term curriculum is generally accepted to mean all experiences of students under the guidance of the school. Speech Arts can provide ways to involve students in experiences that will give traditional subject matter freshness and excitement.

ORGANIZATION

SEMI-DEPARTMENTAL

Our semi-departmentalized type of organization lends itself especially well to effective correlation and integration of instruction. The existing speech and drama program becomes the foundation for a broader approach by other curriculum areas.

Speech Arts can be integrated into and become a process for learning in social studies, language arts, science, mathematics and, of course, the other arts. The Speech Arts teacher must decide within the framework of the teaching situation, when correlation is productive and contributes to the total learning experiences of the student in other areas.

OPEN SPACE

In schools organized around the open space concept, speech/drama teachers work on the humanities team. In the humanities instructional area, social studies themes provide the framework for integrating the arts. The complete two-year curriculum guides are available to speech/drama teachers on the humanities teams.

SELF-CONTAINED CLASSROOM

Some schools have primary (grades 1,2,3) organized as self-contained classrooms. One teacher is responsible for the total instructional program. Many of the activities in this guide are designed for use by the self-contained classroom teacher. In this type of organization the Speech Arts teacher should be regarded as a resource person for the school.

LANGUAGE DEVELOPMENT

Arthur Wise said, "Once speech has begun to appear with some ease and fluency, it can be developed. The possibilities of the dramatic approach for such development are almost limitless."

The entire program as it appears in the Prompt Book is one of language development. Language development is accomplished in the speaking activities of talking, listening, vocabulary development, discussion, storytelling, choral speaking, interpretive reading and drama activities.

Consequently, a separate division for language development is redundant. Encouraging students to speak about their feelings and thoughts develops their use of language as it is noted in the explanations preceeding the activities. Language is learned not because we want to talk, read or write about language, but because we want to talk, read and write about the world.

CREATIVITY

Creativity is mentioned frequently in this guide. Importance is placed on creative expression through acting and speaking in the Speech Arts room. In the school situation with its traditional goals of factual learnings, the creative potential is often overlooked and even stifled. Students are seldom encouraged to further develop imagination or to respond with emotion with their whole being to situations and people. They can emerge as unimaginative thinkers, having lost that unique outlook on life that once they had.

If given the opportunity, a student's personality can grow through creative expression. A student's creative thinking will result in the development of self-understanding and a sense of worth. Further growth can be observed in the ability of students to express themselves and to solve problems creatively.

Children are born with a potential for creative expression, but it is frequently found that by the time students reach the fourth grade (fourth grade lag), creativity has declined.[1] There is some recovery in the fifth and sixth grades, then another loss between sixth and seventh grades. It is difficult for a creative student to maintain creativity in school for a variety of reasons. Students need to be encouraged to continue to express their own unique ideas, images and feelings. Some characteristics of a creative student are:

Asks many questions, often challenging the teacher.
Plays around a lot with whatever is at hand.
Spontaneous, uninhibited, impulsive, seeks variety.
Work is apt to be off the beaten path, with humor.
Often bored with routine classroom work.
Energetic, curious, exploratory, and adventuresome.
Feels strongly about things, expresses feelings and thinks independently.
Likes to work alone.
Sometimes responds with an unexpected answer.
Resented by some children because of crazy ideas and forcefulness in presenting them.
Does not appear to be working hard, but does fairly well on tests.
On special projects, becomes totally absorbed in working, concentrating and originating ideas.
Not afraid to fail frequently.

What can teachers do to foster creativity? Some ideas are:

Give ample opportunity for students to express themselves in a variety of ways.
Respond in the form of a positive comment on the student's work.
Build on student's interest.
Tease the imagination.
Allow students to plan with you, use democratic processes.
Try new approaches to old ideas and activities.
Keep the room decorated with things that motivate ideas and activities.
Allow students to be successful.
Encourage a student's talent.
Teach the individual rather than the group.
Make materials such as costumes, hats, paper, props, books available to students.
Be flexible in time and space.
Allow productive interaction between students.
Expect creativity to happen.

---

[1] E. Paul Torrance, Creativity in the Classroom, What Research Says to the Teacher (Washington, D.C. National Education Association, 1977), p. 75.

The Speech Arts program has a major obligation to provide both the climate and the method that will encourage creativity, because the use of language and drama is an art. Through direct creative and recreative experiences, such as creative dramatics, oral interpretation, storytelling, and speaking, channels are opened for the expression of students.

Creative thinking and experiences are necessary, not only for our Edisons, Picassos and Sandburgs, but also for that larger group who make up the democratic society which must sustain and control, without obstructing, the inventive minds that are causing the widespread and rapid changes in the very structure of our lives.

GIFTED AND TALENTED

There has been a decided increase in commitment to educating the gifted and talented. Speech Arts offers a unique opportunity for the educating of the gifted and talented in the performing arts. These highly creative students can be grouped with those of similar traits, as in the case of scientists, architects and inventors.

Mary Hunter Wolf[1], president of the Center for Theatre Techniques in Education, has long held the conviction that theatre techniques can enhance learning.

> Wolf's theatre project centers on four main goals: developing a sense of community among the participants, deepening their powers of concentration, awakening each one's imagination, and helping them relate to the physical environment.

Gifted children need a focus on self-management and not just skill development. Through using theatre techniques, the students will be better able to express themselves, to identify their problems, to make choices and to grow.

---

[1] National School Public Relations Association, The Gifted and Talented (Arlington, Virginia, 1979), p. 58.

Community Resource Center for the Arts & Humanities (CRCAH)

CRCAH is a joint project of the Tulsa Public Schools and the Arts and Humanities Council of Tulsa. Started in 1973, the CRCAH provides a means to bring the many professional arts resources in the area into the classrooms to augment the curriculum. A directory of artists and presentations is available in each school. Teachers may schedule these as they are needed to supplement the learning experience. Many artists in speech and drama from the Tulsa area are included.

RELATIONSHIP OF THE GROWTH CHARACTERISTICS OF CHILDREN TO THE SPEECH ARTS PROGRAM

Children grow differently; they react to environment differently. But growth does not occur in a vacuum. The teacher must supply the child with a variety of experiences from which to choose. The speech arts teacher directs a program that is designed to meet the communication needs of each individual in a class. The teacher adjusts the objectives and the choice of activities in order to be within the level of the child's physical, mental, social and emotional development.

The following chart is offered as an example of normal growth development as stage related. Ways are suggested that teachers might match instructional goals, strategies and materials with stages of development. The information on the chart is to acquaint the speech arts teacher with approximate trends of growth and levels of interest and ability.

Growth Characteristics of the Child in Grades 1,2,3

Behaves energetically.

Learns best through active participation.

Tries to please teacher.

Shows sensitivity to feelings of peers and adults.

Uses verbal and visual humor.

Learns best in concrete terms, little abstract thinking.

Enjoys rhythms, fairy tales, myths, nature stories, comics, radio, TV and movies.

Gains self assurance through repetition.

Responds to group activities.

Imitates - role plays - "tries on roles".

Uses basic communication skills, both verbal and non-verbal from family.

Exaggerates - mixes fact with fantasy.

Uses minimal listening skills.

Engages in dramatic play alone, or with peers.

Demonstrates leadership.

Learning Experiences in Speech Communication/Drama

Provide a variety of activities for the class period, changing activities as needed.

Provide creative movement experiences.

Encourage each child to participate in large and small group activities with an opportunity to work independently.

Give the child opportunities to learn by direct experience.

Encourage activities where cooperation with others is essential to the successful completion of the project.

Provide opportunities for self evaluation and group progress.

Provide activities to develop leadership characteristics; require some responsibility but minimize pressures.

Give opportunities for contributions from each child. Provide activities which permit all children to participate and achieve some measure of success and satisfaction.

Provide an opportunity for each child to be the focus person.

Allow the child to create and explore drama without being stifled by excessive adult direction.

Provide opportunities to stimulate thought processes and use of the imagination.

Recognize the relationship between the child's speech and his learning to read.

Growth Characteristics of the Child in Grades 1,2,3

Shows an interest in rules.

Exhibits awareness of similarities and differences in people and his environment.

Creates and explores.

Memorizes short selections.

Shows increased ability to maintain attention.

Demonstrates rudimentary sequencing ability.

Expresses himself naturally through all of the arts, unfragmented and unseparated.

Learning Experiences in Speech Communication/Drama

Provide experiences in direct, as well as indirect, instruction in language development.

Use the important function of speech in the process of thinking and learning, and in the personal and social adjustment of the child to his environment.

Guide the child in developing an awareness of language that is appropriate to the occasion.

Provide for a variety of communication situations in speaking and listening.

Define clearly the boundaries of his expected behavior in a given situation.

Encourage the child to express what he hears, sees and feels with his body and voice in a manner appropriate to the situation.

Provide opportunities for the integration of the arts.

Growth Characteristics of the Child in Grades 4,5,6

Is decisive, responsible, dependable, reasonable, strong sense of right and wrong.

Is capable of prolonged interest; often makes plans and plans ahead.

Has individual differences distinct and clear; abilities apparent.

Shows loyalty to his country and pride in it.

Seeks group approval.

Needs structure with carefully prescribed rules and regulations.

Gangs strong and of short duration and changing membership.

Receives satisfaction from ability to achieve.

Wants to do well, but loses interest if discouraged or pressured.

Is interested less in fairy tales and fantasy, more in his community and country and in other countries.

Expresses self more realistically.

Learning Experiences in Speech Communication/Drama

Allow more freedom in class planning.

Allow longer resource units than before.

Emphasize use of voice, language usage, improving communication skills.

Emphasize pride in community and country.

Provide frequent class discussions for finding possible solutions to the everyday problems of the individual and the group.

Use more officers and allot greater responsibility to the class in suggesting and carrying out activities.

Use committee and group organizations, discussions, conversations, panels, impromptu talks to meet problems of social adjustment.

Use formal and creative dramatics to foster sense of belonging and for independent study.

Provide direct instruction in listening skills that bring improvement.

Provide opportunities to develop characters in drama through reading and talking.

Provide opportunities to use a variety of arguments in persuasic

Growth Characteristics of the Child
in Grades 4,5,6

Spends much time in talk and discussion; often outspoken and critical of adults.

Frequently argues over fairness of games.

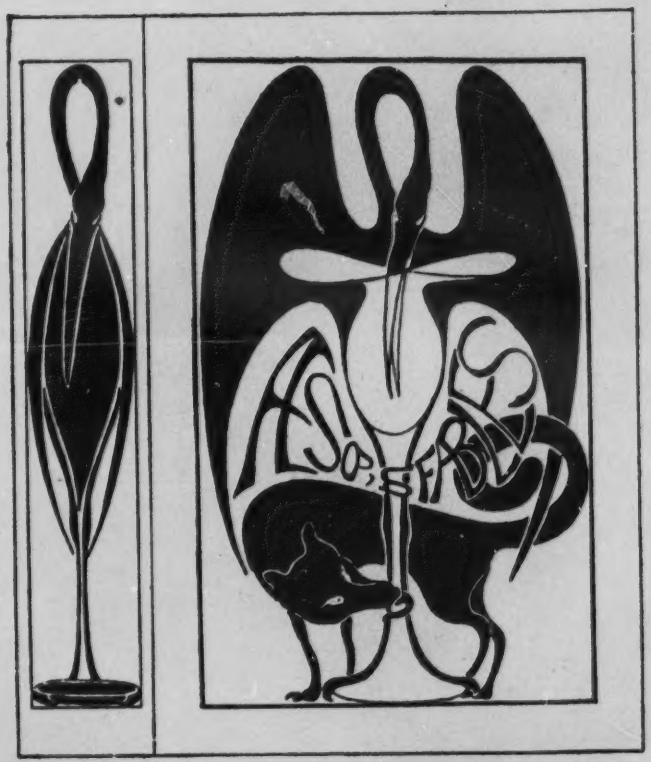
Has wide discrepancies in reading ability.

Is able to identify purpose of small groups.

Is interested in team games, pets, television, comics, marked interest differences between boys and girls.

Has ability to think abstractly.

10



EXPECTATIONS

After completing the planned program for Grade 3, a student can be expected to

demonstrate effective voice control.

demonstrate application of effective listening skills.

organize a message or talk.

develop questions appropriate for gaining information.

use eye contact apprcpriate to their culture.

have an awareness of personal space zones.

assume an identity different from self in role playing.

use opinion in conversation to support claims.

demonstrate leadership roles if culturally appropriate.

select relevant from irrelevant communication.

discriminate among fact, fiction, opinion, assumption and inference.

speak impromptu on an interesting and familiar topic.

identify, evaluate and use persuasive communication techniques.

be able to stay on the topic of discussion in group communication.

identify, locate and use sources of information.

recognize the sequence of ideas in an orally presented message.

express emotions through voice, language and body.

EXPECTATIONS

After completing the planned program of instruction for Grade 6, the student can be expected to

answer questions from a variety of perspectives.

respond to an artistic experience with sensitivity.

have an aesthetic awareness of an art form.

study play scripts and write simple scenes or plays.

find and share poems he or she personally enjoys.

transfer critical listening ability to other activities.

learn through role playing in creative dramatics.

retell a story rather than relating only parts of it.

use a variety of arguments in persuasion and play a variety of persuasive roles.

represent imagined objects symbolically.

demonstrate application of effective listening skills.

adapt his or her communication behavior to the social situation.

use effective body control in pantomime.

demonstrate poise before a group.

identify order and sequence.

identify critical issues in a message.

identify validity of information.

create more unified dramatic improvisations.

PATRIOTISM

One of the greatest opportunities for instilling feelings of patriotism and loyalty in American youngsters lies in the realm of the speech arts department and rests in the hands of the speech arts teacher. One of the challenges for the speech teacher is to give meaning and emotional value to patriotic observances, inspire appreciation of our liberty, instill understanding of our democratic processes and ideals and bring alive the nature of our American heritage. This can be done while developing speaking and listening skills--patriotism is our content. Every activity of the speech arts program--talks, discussions, oral reading, scripted plays, creative dramatics, choral reading, conversation, storytelling--can utilize materials dealing with love and respect of country.

The Creative Calendar in the guide lends itself to patriotic activities each month. There is no more worthy theme for an assembly program or pageant than an observance of a patriotic holiday. Birthdays of famous American leaders may be observed in the speech room through talks, reports, choral readings, pantomime, plays, oral reading, and skillful use of bulletin boards.

Teaching our democratic processes may be done through class elections, with November of an election year providing a special opportunity for learning through elections.

Talks on symbols of our country, flag ceremonies, study of flag etiquette, study of our great documents of freedom, the best in patriotic films, filmstrips, recordings, literature--these are our realm.

FLAG RITUAL AND OPENING EXERCISES

The speech teacher has the definite responsibility of teaching all students the correct way to pay tribute to the flag of the United States. Correct phrasing of the Pledge of Allegiance is important. The pledge is properly phrased as follows:

I pledge allegiance to the flag of the United States of America
And to the republic for which it stands,
One nation under God,
Indivisible,
With liberty and justice for all.

(See poster available in the Speech Office.)

Frequency of use of the flag ceremony will vary with the school. If every first period class in the school has opening exercises, the speech teacher will not wish to repeat it. The teacher should, however, assume the responsibility for seeing early in the year that each class learns how to carry out an effective ceremony. Some schools make use of the public address system to hold frequent school-wide opening exercises originating in the speech room. Sometimes an out-door flag raising ceremony is used. It is usually desirable to open each assembly with an effective flag tribute.

Various methods of ceremoniously carrying the flag to the front of the room or auditorium are used. Flag bearers with color guards walking behind them approach the front. If two flags are used they cross at the front of the room and the American flag must pass in front of the state flag. If in the flag ceremony the flag is placed on the stage or platform, the American flag must be to the right of the people on the stage. If it is placed on the floor, the American flag must be placed to the right of the audience.

The audience rises when the flag passes or is first seen, and stands at attention until after the ceremony. The flag commander (one of the color guards) then turns toward the American flag, which is held higher than the other flag,

and says, "Attention! Salute! Pledge!" He proceeds to lead the pledge in a strong voice with proper phrasing. The bearers holding the flags neither salute nor speak. The song leader (one of the color guards) asks the audience to join in singing a patriotic song. The flags are then posted and the commander says, "Be seated, please." The color guard withdraws. This insures a definite break between the flag tribute and anything else which follows.

STORY OF THE "AMERICAN'S CREED"

In 1917 William Tyler Page, a clerk in the United States House of Representatives, entered and won a nation-wide contest for the "best summary of American political faith." Mr. Tyler won the $1,000 award offered by the City of Baltimore, "the home of the Star-Spangled Banner," with a hundred word composite of fundamental expressions by the builders of the Republic. In 1942 bills were introduced to make "The American's Creed" the national creed of the United States.

It is interesting to note from what famous documents and papers Mr. Tyler Page composed his creed. Following are the sources of his material:

"I believe in the United State of America"
(Preamble to the Constitution.)

"as a government of the people, by the people, for the people."
(Lincoln's Gettysburg Address and Webster's Speech to the Senate, January 26, 1830.)

"whose just powers are derived from the consent of the governed;"
(Thomas Jefferson, Declaration of Independence.)

"A democracy in a republic;"
(Article X of the Amendments to the Constitution and James Madison in the Federalist, No. 10.)

"a sovereign Nation of many sovereign States;"
(Article IV of the Constitution, and "E Pluribus Unum"--Great Seal of the United States.)

"a perfect Union,"
(Preamble to the Constitution.)

"one and inseparable,"
(Webster's Speech to the Senate, January 26, 1830.)

"established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes."
(Declaration of Independence.)

"I therefore believe it is my duty to my country to love it,"
(In substance from Edward Everett Hale's Man Without a Country.)

"to support its Constitution,"
(Oath of Allegiance, Section 1757, Revised Statutes of U.S.)

"to obey its laws,"
(Article VI of the Constitution and Washington's Farewell Address.)

"to respect its flag,"
(National Anthem, the "Star-Spangled Banner.")

"and to defend it against all enemies."
(Oath of Allegiance, Section 1757, Revised Statutes of U. S.)

FREEDOMS FOUNDATION AWARDS PROGRAM

The Speech teacher should document carefully all activities of a patriotic nature with pictures, tapes and slides throughout the year as they occur and combine them in a school entry to the Freedoms Foundation Awards Program in the spring.

RESOURCES

Amiotte, Arthur O. et al, Self Expression and Conduct, The Humanities. New York: Harcourt, Brace, Jovanovich, 1976.

Behrens, June, A New Flag for a New Country. Chicago, Illinois: Childrens Press, 1976.

Bennett, Rowena, Creative Plays and Programs for Holidays. Boston, Mass.: Plays, Inc., 1973.

Birner, Wm. B., Twenty Plays for Young People. New Orleans, Louisiana: Anchorage Press, 1973.

Dawson, Newman, Benthul, Sounds Series. Westchester, Ill.: Benefic Press, 1969.

Johnson, Johanna, A Birthday for General Washington. Chicago, Ill.: Childrens Press, 1976.

Martin, Bill, Jr., Sounds of Series. New York: Holt, Rinehart and Winston, Inc., 1974.

Regniers, Moore and White, Poems Children Will Sit Still For. New York: Citation Press, 1969.

Play Scripts developed by Margie Loper, "Our American Heritage" and "We're OK, Oklahoma" are available in the Speech Arts Office.

Kit: Bill Martin's Freedom Lab books with records or tapes, Bowmar Publishing Corp.

Pamphlets

How to Display and Respect the Flag, U. S. Navy Recruiting Service.
How to Respect and Display Our Flag, U. S. Marine Corps.
Presidents of the United States, John A. Hancock Life Insurance Co.
You and Your Flag, Channing L. Bete Co., Inc. (Civitan Club)
The Declaration of Independence and the Constitution of the United States, U. S. Government Printing Office.

Posters and Pictures

Portraits of the Presidents, Bowmar
Symbols of Democracy (set of 10 pictures), F. A. Owen.
Symbols of Freedom (set of 10 pictures), F. A. Owen.
Symbols of Liberty (set of 10 pictures), F. A. Owen.
The Pledge of Allegiance (Speech Office)
History of the Pledge (Speech Office)
The American's Creed (Speech Office)
The Preamble (Speech Office)

TEACHING CUES

SET EXPECTATIONS FOR GROWTH IN SPEAKING, LISTENING AND ACTING

Set Individual Expectations

Democratize your classroom. Involve the class in the decision-making process in your planning when possible.

We can identify group expectations through teacher-student planning. We can identify individual expectations through planning with the individual student. Group expectations should be set first, so that the student can see how he/she fits into the group and have some idea of his/her own development.

Teachers can identify individual strengths and needed improvements of each student in the class. The teacher identifies these strengths and needs by:

. OBSERVING STUDENTS PERFORMING
. EXAMINING THEIR CREATIVE PRODUCTS
. LISTENING TO THEIR IDEAS AND RESPONDING
. USING A POSITIVE APPROACH THAT ENCOURAGES AND ACKNOWLEDGES EFFORT

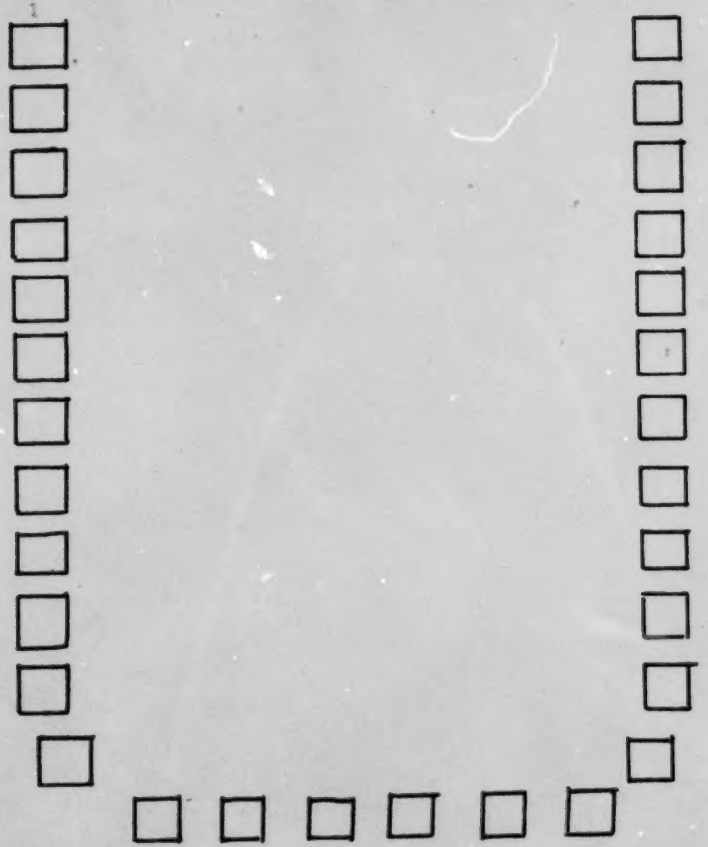
ROOM ARRANGEMENTS

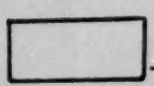
Effective communication in the classroom is essential to the success of both the student and the teacher. The manner in which the room is arranged will affect communication.

ROOM ARRANGED FOR STUDENT PARTICIPATION. The focus is placed on the student and space. This arrangement allows greater student interaction, space for creative movement, dramatic play, creative dramatics, choral reading, story telling, etc. This kind

of seating allows student-student and student-teacher communication. An oval or horseshoe arrangement is recommended for general use in the speech/drama room. A double row of chairs can be used if the room is small.

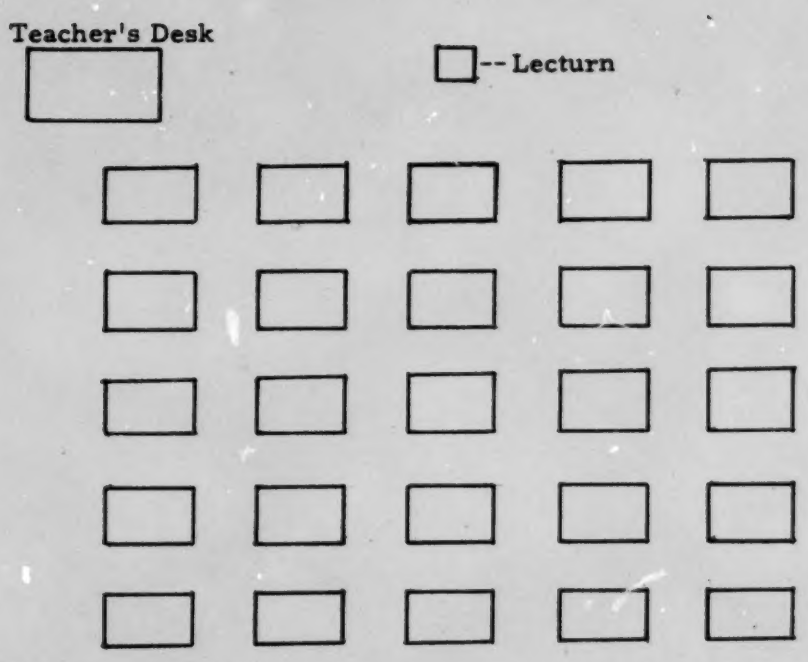
STAGE



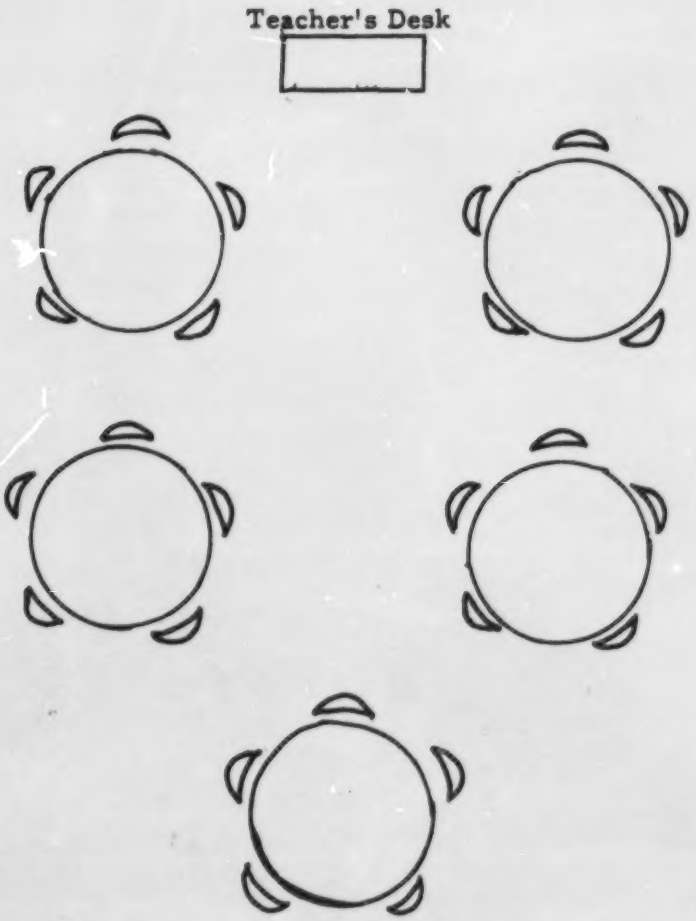


Teacher's Desk

A ROOM ARRANGED FOR INFORMATION GIVING. The focus is placed on the teacher. Expect little student-student communication. This arrangement is successfully used for formal speech or drama activities, such as a lecture-demonstration, scripted plays, public speaking, etc.



ROOM ARRANGEMENT FOR MAXIMUM STUDENT-STUDENT INTERACTION. The focus is placed on student group discussions, small group activities, interest centers, planning sessions, etc. This arrangement frees the teacher to work with individuals or small groups. Round tables are preferable, but oblong ones can be used.



An attractive room helps in creating a positive effect on the students and teacher. The student is more likely to interact positively in an atmosphere conducive to creativity and communication. To aid in creating the atmosphere teachers could do the following.

Allow students to be given as much choice as feasible in selecting their own seats. Seating charts can then be made to aid in learning their names.

Allow students to teach themselves and each other.

Make your room attractive with a plant or two, colorful and artistically arranged bulletin boards, chalk boards and charts so that it is a friendly place to be.

Arrange a special place to sit on the floor.

Make use of all media that the school provides.

Hang a full length mirror for self identity, makeup, costuming and speech improvement.

Keep the stage in the classroom free for use. A simple stage set of two folding screens or flats and a few chairs would do for a start. The stage should not be used as a storage area. Both the stage and back stage area should be available for plays and small group activities.

Arrange interest centers around

tape recorder and record player

puppet stage

treasure box

books

LOOSE LEAF NOTEBOOK

You will be seeing almost every student in school and will need to devise a method of record keeping. The use of a notebook will improve classroom productivity.

To help you in keeping records of each student and every class, the notebook could contain

lesson plans.
lesson plans for substitute.
seating charts .. (221-251 and 251-256) ordered from TPS catalogue.
observations and grades.
progress charts .. (221-191) TPS catalogue.
schedule of classes.
class record of activities.
    play cast, listing characters each student has played.
    rehearsal schedules.
    stories and poetry assigned.
    topics of talks and discussions.
    citizenship responsibilities.
    any pertinent information concerning the class.
class officers.
list of students who regularly leave the class for special assignments, such as:
    speech therapy, band, cafeteria, etc.
"spur of the moment" activities, e.g., tongue twisters, finger plays, action stories, language development games, listening games, etc.
P.T.A. costume committee.
inventory of books and costumes.
schedule of departmental meetings.
Superintendent's Bulletin

CLASSROOM DISCIPLINE CUES

Teachers should:

Gain and keep control from the beginning. Set classroom standards with students early and be consistent throughout the teaching period. If standards are written for student distribution, principal must first approve.

Use variety in instruction procedure, changing activities as needed.

Let students know you like them. Show enthusiasm. Keep a sense of humor.

Cultivate a pose which is friendly but demands respect. Teacher dress affects both student and teacher behavior.

Be positive. (Sarcasm, humiliation and threatened assault are negative).

Make disciplinary actions quick, consistent, constructive and inevitable.

Do not use school grades as a threat or punishment.

Do not assign extra school work as punishment.

Involve parents/guardians if possible in matters of discipline of their child if needed.

Cultivate your own disciplinary techniques.

Use the principal as a resource person.

Use your voice wisely.

If disciplinary action must be delayed from the time of the commission of an offense and the settlement, isolate the offender within the room.

Use general behavior for group discussion. Individual offenders should not be subjects for class discussion.

Expect good conduct and manners.

PLANNING CUES

TEACHER'S PREPLANNING: WHAT THE TEACHER SHOULD DO BEFORE WORKING WITH STUDENTS.

Identify purpose, objectives.

List big ideas (concepts) you want to develop with your students.

List skills, competencies you want to teach or reinforce.

Collect materials, keeping in mind the needs of your students. Review these materials in order to have a working knowledge of the subject. Read the stories before you present them. Identify teaching strategies such as: large or small group activities, teams, which students will receive individual attention.

Plan reinforcement opportunities for correlating with other content areas.

Plan evaluation for activity that includes interaction.

TEACHER-STUDENT PLANNING: WAYS OF WORKING TOGETHER.

Tell students what you have planned to do.

Explain why we are doing the activity.

Ask what do we need to do?

Invite creative and critical thinking.

Explore what is known about the concept and skills involved in the activity.

Develop a working plan.

Make directions clear and direct.

Deviate from lesson plan if necessary.

Include all children in planning.

Collect needed materials and plan a definite place to keep them.

Establish routines.

Plan physical arrangements for work, using all areas of room as well as back stage.

Ask questions.

Use common sense.

Plan so that every student will belong to a group.

Plan together how each group or individual will report or perform.

Provide time for review, continued planning and reorganization if necessary. Discuss what you have accomplished, and what has been learned or enjoyed by the students.

Put up a "Ten Most Wanted Poster." Provide a box in the hall for students to place names of people and what positive things those students did for others or for the school. Maybe someone has seen a student wipe a crude word off the restroom wall or help a smaller child in distress. Select a committee to help judge the "Ten Most Wanted" every month. Take photos of those selected and place them on the poster. They could also be interviewed on tape and their interviews played to classes.

Create with students skits on themes which are of interest to the school. Some amazing results can be achieved by brainstorming with a group of students, then having a student or a committee take the ideas and create the skit. If necessary you, the teacher, can polish it before it's performed. Invite other classes to see the presentation or perform it for the school.

Have a V.I.P. assembly to welcome new students and teachers at the beginning of the school year. Make V.I.P. badges from construction paper and assign students to pin them on recipients. Students can write short poems or bits welcoming the new students. Short humorous improvisations can be included. The assembly can end with your school song. If you don't have one, it's easy to create a song, especially if you're an expert at paraphrasing. For example: "Thanks for the memories of _____ school and etc." "Give my regards to (name of school). Remember us on (name of street school is on, etc.") Make posters related to the school and newcomers and put them up throughout the school.

- Make films or slide presentations related to happenings during the year. Add narration. Show them at intervals in an assembly.

- Have brief weekly meetings with students, either by grade level or school-wide. A theme such as "Ease into Monday," can be used. Singing the school song or one like "Ease on Down the Road," from The Wiz is an enthusiasm builder. Awards, humorous and otherwise, can be presented to recognize student contributions. Birthdays can be observed by writing students' names on construction paper candles and pinning the candles to a "birthday cake" on a bulletin board. Contests can be held for the nearest predictions of results of sports events and appropriate awards given to the winners. Students can become involved in the planning of meetings and make their own contributions.

TABLE OF CONTENTS

Speech Communication

- Definition
- Goals
- Sensory Awareness
  - Uses
  - Sensory Orientation
  - Activities
    - Seeing (Observation)
    - Smell
    - Taste
    - Touch (Feel)
    - Hearing (Awareness)
- Resources

SPEECH COMMUNICATION

DEFINITION

Children need a developmental program of instruction in speech communication. The ability to talk is learned before starting to school, but this ability alone doesn't mean the students have reached their full communication potential. Teachers must build on the existing abilities and/or competencies for fulfillment of this potential.

To ensure the students' growth in speech communication they should have many opportunities for the following experiences:

Time for interaction with other students.
Small group discussion.
Uninterrupted conversation and talks.
Supportive responses from the teacher.
Private guidance when needed.
Critical communication such as talks that persuade, argue, bargain, acknowledge.
Communication activities which allow students to express and respond to feelings and attitudes.
Communication activities that inform, question, demonstrate and explain.
Experience communication activities that serve primarily to maintain social relationships, demonstrating culturally appropriate amenities.
Activities that allow the use of the imagination.
Practice with a range of styles of speaking from intimate to formal.

Because of cultural differences as well as other differences, students will be speaking language reflecting their economic, regional and ethnic backgrounds. Students should become aware of what is likely to be appropriate in a given situation within a given culture.

Acceptance and acknowledgment of home language is complimented by developing competencies in standard speech through a planned program of instruction.

Speech communication is the primary vehicle that students use to get what they must have for physical and mental survival. It is the main tool they use for establishing and maintaining human contact, and for searching to find a place in their emotional environment. Through the speech communication activities in this curriculum guide,

students will become aware of their speech. Students will make an effort on their own to change their speech, not just because their teachers and parents say this is the right way to speak, but from their own desire to be more effective communicators.

GOALS

The student will develop the ability:

to express observations, experiences and feelings.

to speak spontaneously and easily with others.

to use language appropriate to the occasion.

to express one's self through interpretation of literature.

to participate effectively in group interaction and problem solving.

to present ideas, concepts and facts in an organized manner appropriate to the purpose.

SENSORY AWARENESS

DEFINITION

Sensory experiences are fundamental. The sensory avenues must be explored before cognitive, affective, or psychomotor learning can take place. The process of perceiving through hearing, seeing, touching, tasting, and smelling allows a child to explore his world and develop his imagination and concentration. By the time a child comes to school he will have had a variety of sensory experiences. Growth in communication skills is particularly dependent on sensory awareness.

USES

Observing places, things, people and experiences.
Enrich Vocabulary.
Extend Vocabulary.

The activities which follow will help develop a student's familiarity with the many functions of his senses by building on his experiences.

SENSORY ORIENTATION

Objective

Pupil will discover the importance of the five senses.

Special Equipment

Treasure chest containing objects for making noises, scents of various kinds, portions of food.

Participants and Space

Any number, seated in a semicircle.

Activity:

Teacher:	Tell me something about our surroundings.
Student:	We're in a room. There are windows, chairs, people, etc.
Teacher:	How are you able to tell me about these things?
Student:	I can see them.
Teacher:	Let's pretend you can't see. Close your eyes. (Spray a fragrance in areas where all the children can smell it.)
Teacher:	What can you tell me about your surroundings now?
Student:	There's a smell, a sweet smell. (This can be continued by spraying lime or lemon juice, pine scents, etc.)

Teacher: What senses have you used in getting information about your environment?

Student: The sense of sight and smell.

Teacher: Can you name some other senses?

(Touch, taste, and hearing will probably be named. Give students experience in using one of these senses at a time as they are named.)

Teacher: I'm going to give each of you an object to hold. Close your eyes. Feel it carefully. Be able to describe the shape, the texture or how it feels against your skin. Feel for the temperature or how cool or warm it is. After a short time, collect the items.

(Have enough objects for each class member. A "treasurer chest" of items can be kept for further experiences. They can be simple things such as erasers, pencils, chalk, pine cones, clay, pins, pieces of fur or other materials, wads of cotton, paper clips, cups, plates, pieces of metal, emery boards and other items.

Teacher: Open your eyes. What words can you use to describe the object? You may take turns to tell about the thing you felt.

(Teacher can describe an object first if necessary to show how much can be discovered just through the sense of touch.)

Teacher: Now, let's find out what you can discover by using your ears--by hearing. Close your eyes and listen to the sounds around you for a minute. When I tell you to open your eyes, you may take turns telling me all the sounds you heard.

(Many sounds will occur within a minute without the teacher providing extra ones. However, you can provide more sounds by scraping the chalkboard with chalk, tapping, whistling, ringing a bell, walking around the room, tearing a paper or cloth.)

Teacher: Open your eyes. Tell me what you heard and I will list your responses on the chalkboard.

(Students tell of the sounds they heard.)

Teacher: The sense of taste is important too. How many of you have had a cold and weren't able to taste your food? Without tasting, eating isn't really much fun.

(If the teacher wishes, tiny portions of something sour, salty, bland, sweet, bitter can be prepared for tasting. Discover how taste is related to smell by having students hold their noses when the item is first tasted.)

Place a number of objects in a row. Have students observe objects for fifteen seconds, then turn or close their eyes. Change the order of the objects. Select someone to return the objects to their original order.

Play the game, "I Spy." Select a student to be "It," then tell "It" to select something in the room to be guessed. The class is given the color of the thing as a clue. For example, "It" says I spy something that is red. Students take turns guessing until the item has been identified.

Play a more complicated game related to "I Spy," with older children. Select a student to play "It." You, the teacher, and "It" leave the room. Select a color, such as blue which will be a clue to "It" when he is trying to guess what object the class has chosen. Return to the room and leave "It" outside while the class decides what thing in the room "It" will have to identify. Have "It" return to the room. You, the teacher, begin to name things in the room. Just before you name the thing the children have chosen for "It" to guess, notice someone or something in the room that contains the color blue and incorporate it in the question preceding the question naming the item the class has chosen. For example, "Is it Bob's shirt? Is it the wastebasket?" "It" will know the object is the wastebasket if he observes that Bob's shirt is blue. The class will also have to be observant to recognize what the clue is. Swear the "Its" to secrecy till the game has been played several times or the class guesses what the clue is.

Compile a collection of pictures for observation. Pictures of people can be viewed for emotion and non-verbal actions. Situations involving people and animals can stimulate students' individual perceptions. Scenes can be observed, then details recalled.

Create imaginary situations. For instance, students can imagine themselves as ladybugs sitting in a place where the grass is tall. Ask them what they might see. Replies could be such things as dew, clods of dirt, other bugs, worms, spider webs, stalks, etc.

Read Rachel Carson's book, The Sense of Wonder, to students. When you have finished, take the class on a walk. See whether children can discover things they haven't noticed before.

Have students keep a diary of their visual discoveries. Encourage them to use the diary to create a descriptive poem, improvisation, or story.

Have students watch silent films. These can be checked out from an instructional media department or public libraries. Stop the film periodically and have them describe the action. Suggest they watch television with the sound turned off and observe what is happening.

Read a descriptive poem to the class. Tell them to close their eyes and try to visualize what they hear.

Teacher: We've discovered today how our senses are able to let us know about the world. A person who is blind or deaf, still has other senses to rely on to learn, as we have found out today. Usually those senses become very sharp and that person discovers more and learns more than those of us who have all our senses and don't bother to develop them. When we pantomime or act in plays, or speak, it's very important to use our senses so we can become better actors or speakers. Many times a character will have to remember something experienced in the past to portray the feeling.

(Continue this type of discussion as long as there is interest, giving students opportunities for input.)

SEEING (OBSERVATION)

Ask students to select partners; then have partners face each other. Tell them they are to observe their partners for one minute, noting dress, hair, accessories, and so on. Then have partners turn their backs and, depending on age, change from one to three things about their appearance. For example, a shoelace could be untied, bracelet changed to another arm, or hair parted. Signal time for partners to face each other and identify the changes which have been made.

Place six or more articles on a tray. Set it in the center of the playing circle. Cover or remove the tray after ten to fifteen seconds and have players list or recall orally as many of the objects as can be remembered. Return the tray to the circle and compare what is remembered with the objects.

Remove from the room two or three objects which students are accustomed to seeing. Ask students to identify, then describe the missing objects. Discuss the difference between seeing and observing, and the importance of remembering what has been observed in acting.

Have students observe their hands for one minute, then either write or give orally a careful description. They can include such characteristics as the length of nails, lines of hand, shape of hand and fingers, blemishes such as freckles, warts, or wounds, the color of hand, and the textures of parts of the hand.

Display an object for several seconds, then remove it and have students describe it in detail.

Have students discuss, pantomime or improvise activities involving observation. Remind them to establish who, what, and where for the audience. Examples are:

Observe a splinter in your finger when you are busy with homework.
Observe a snake coiled and ready to strike as you are hiking through the woods.
Observe a spider crawling up a wall.
Observe a mosquito or fly buzzing about the room.
See a ring displayed at a store; pick it up and try it on.

Read "A Tall Tale Told Under the Woofle Tree," from Teaching With Creative Dramatics, Cottrell, pages 211-214, or portions of Alice in Wonderland. Discuss perceiving things upside down, inside out, and other topsy-turvy ways. Encourage students to create their own stories or improvisations related to the stories read.

Cut out cartoon strips from the newspaper. Cut each strip apart and place the pieces in an envelope. Let students arrange the pieces in proper sequence. Have students act out strips after they have sequenced them.

Have a treasure chest of stimulating props for observation and improvisation. Encourage students to add treasures.

SMELL

Have students bring materials such as spices, glue, soap and other items with identifiable scents to class. Place the objects on a table. Let students take turns identifying scents while blindfolded.

Have students participate in group pantomimes to develop olfactory senses. Tell them to imagine smelling a rose, a favorite food, rubber burning, the school gym, pine trees, the nurses office, and so forth.

Discuss with class memories of events which might be related to particular scents. For example, smelling a bayberry candle might bring back memories of the holiday season.

Have available a number of cards on which are listed items which have scents. The class can help prepare these cards in a brainstorming session. Let a volunteer select two or three cards, then create an improvisation related to the scents. For example, if a card containing the word smoke is chosen and another card with the word pine is selected, an improvisation about a forest fire might evolve.

TASTE

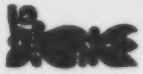
Discuss favorite foods. As the students name them, list the foods on the chalkboard. Let students who agree on a favorite food form committees. Have committees prepare and make presentations related to their food choices. Presentations can be in the form of commercials, talks, improvisations, panel discussions, etc. Students can improvise costumes, prepare visual aids, record testimonials on tape, or bring samples of the food to enhance their activities. Each committee can be awarded a humorous certificate of achievement following its presentation.

Have students form two teams to pantomime eating something that tastes sweet, sour, bitter, and salty. Tell them what the food will be, such as a piece of chocolate cake, a pickle, salted peanuts. Have one team pantomime eating the food and the other team guess the taste of the food being eaten. Encourage students to remember how the food tasted and to reflect that taste by facial expression.

Divide class into players and observers. Tell students to imagine a large basket containing a variety of fruits. Players will decide as a group on a certain kind of fruit, which they will take from the basket and eat. Observers should be able to identify the fruit by the way it is handled and eaten. For example, a banana would be handled much differently than an orange. Tell observers to notice the way the fruit is taken from the basket, peeled, chewed, and eaten. When the team playing has tasted several imaginary fruits, allow teams to switch.

Have a tasting party composed of representatives from different planets. Provide a variety of food samples for the tasters. After the players have tasted the food have them give an oral evaluation of the suitability of that food for life on their planet. Encourage creative ideas, but ask them to incorporate in their responses a description of the food - its texture, taste and shape.

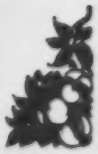
TOUCH (FEEL)



Play the game, "Feelies." Give each member of the group a piece of material to handle. Ask participants to take turns telling how the material feels, what can be made from it, how it is like something else they have felt before, how it is different. Encourage pupils to use descriptive words and sentences.

The activity can be varied by having participants tell a group story using the most imaginative descriptions of the materials. Set a time limit on the story. Remind children to stay on the subject and to include a beginning, a middle and an ending. Observers can help with the story by filling in with an exciting part or an ending if the participants get stuck.

Another variation would be to have students pantomime or improvise incidents related to their descriptions of the "feelies."



Experiences involving communication with other people through touch can be rewarding if approached sensitively. A simple activity is to use a music signal for children to move (walk, hop, or run in slow motion). When the music stops the child greets the nearest person by a pat on the back or hand clasp. Group pantomimes such as holding the next person's hand while edging along a dangerous cliff, holding to another person's waist while exploring in a dangerous cave or grabbing a partner's wrists while executing a daring trapeze feat can help children lose their fear of physical contact.

Viola Spolin has listed a number of sensory activities in The Theater Game File. The following are examples.

In "Feeling Self with Self," card A2, players sit quietly at their desks and physically feel what is against their bodies. They are coached to feel their feet in their socks, socks on their feet, and so on, until they become aware of their bodies, as well as materials and objects touching their bodies in the space around them.

In "Touching-Touched," A32, players are told to touch an object and in turn to allow the object to touch them. They can touch themselves or something in the room, but they must really feel it without trying to analyze it. After the experience a discussion on the differences between touching and being touched can follow.

Another activity for helping children become aware of the feel of their bodies is to have everyone in the class lie on the floor in a relaxed position, then have them tense and relax every possible part of their bodies including toes, eyes, fingers, back, and so forth. They can also imagine they are marionettes with wires attached to body parts. As they are lying on the floor they can respond to an imaginary puppeteer who tells them he is pulling wires attached to their knees, their nose, their toes and so forth.

Pantomiming throwing and catching balls of various sizes and weights helps develop concentration as well as the sense of touch. Have students form a circle. Tell them that you are going to throw one of them a ball that is as small as a jack ball and very light. Let the one you throw it to describe the kind of ball to be thrown to another person in the circle.

HEARING (AWARENESS)

Listening activities designed to teach specific skills are given in the section of this guide titled "Listening." The listening experiences given in this section will be general activities to develop sensory awareness.

Play a variation of the "Mirror Game." Divide class into pairs who face one another. One talks while the partner silently mouths what is being said. If players can't think of anything to say, ask them to recall a nursery rhyme, imaginary game scores, and so forth. (Theater Game File A52)

Select a student to play "It." Have class members close their eyes. "It" knocks three times on an object or surface someplace in the room, then moves silently to another area and tells class members to open their eyes. "It" calls on a student to identify source of the knocks. The student who guesses the source becomes "It." (Theater Game File A94)

Have a class member move to an area hidden from view. Tell the player to assume the role of a person who is knocking on someone's door for a specific reason. For example, a prisoner might be tapping out a message in code; a fireman might knock on the door as a warning to evacuate an apartment because of fire. Observers (the remainder of the class) will try to guess the assumed identity of the person knocking and the reason for knocking. If the class is unable to guess after three attempts, have the player explain the who and what of the knock, then repeat the knocking. Encourage observers to listen intently after the explanation to hear whether the player is conveying the message clearly. (Theater Game File A95)

Auditory discrimination is the first step in effective listening. Demonstrate the importance of making sense of various sounds. Have students sit in a circle. Instruct them to tell all at once such things as their favorite television program, sport, pet and so forth. Give them a signal to start and stop. Remind them to speak clearly but not to shout. After students have responded, ask various students to repeat what others around them have said. Discuss the reasons for being unable to identify differing comments when all are talking at once; when no one is paying attention to what is being said.

Have pupils form a circle. Begin with a sentence of any kind. Instruct the person next to you to respond with another sentence that relates in some way to the one you have spoken. Continue until everyone has added a sentence that relates to the preceding one. This game can also be played by having students share a common experience sentence by sentence.

Have pupils play a variation of "Statues," by telling them to move to a certain rhythm until the leader signals players to freeze in a certain way. For example, "Freeze like a big round balloon." Either play mood music or beat a rhythm for the movement. Players who don't respond correctly can sit down for a brief time.

RESOURCES

Allen, R. R. and Kenneth L. Brown, Developing Communication Competence In Children, Skokie, Illinois: National Textbook Company, 1976.

Carlson, Ruth Kearney, Speaking Aids Through The Grades, New York: Teacher's College Press, 1976.

Elin, Rhoderick J., Pathways to Speech, New York: Learning Trends, 1973.

Hopper, Robert and Rita Naremore, Children's Speech, New York: Harper & Row, Publishers, 1978.

Jarrell, Julia, Me/You, New Orleans, Louisiana, Anchorage Press, 1974.

Lundsteen, Sara W., Children Learn To Communicate, Englewood Cliffs, N. J.: Prentice Hall Inc., 1976.

Michigan Speech Assn., Speech Activities in the Elementary School, Skokie, Illinois: National Textbook Company, 1972.

Wilt, Joy, Saying What You Mean, Waco, Texas: Educational Products Division, 1978.

Zeff, Margaret and Doris Kitchens, S.W.A.P., Speaking With A Purpose, Monterey Park, California, 1976.

TABLE OF CONTENTS

Listening

- Definition
- Goals
- Cues for the Teacher
- Cues for the Listener
- Barriers to Listening
- Procedure
- Kinds of Listening
- Activities
  - Sounds Around
  - Listening For the Main Idea
  - What Happened
  - Sounds
  - Walking the Dog
  - The Name Game
  - Give Me Five
  - One Good Hen
  - Can You Remember?
  - Encore
  - Critical Listening
- Resources

LISTENING

DEFINITION

Listening is hearing and understanding sounds. Listening takes precedence as a means of learning for many children. Research has shown that in some elementary classrooms fifty percent of the pupil's time is spent in listening. Listening is also utilized in such non-school related activities as watching television, listening to the radio and interacting with family and peer groups.

Listening is a primary factor in the communication process. It is basic to the learning of speaking, reading and writing. However, the ability to listen effectively is not inherent. Listening skills should be taught in our schools just as conscientiously as other basic skills. Diagnosis and individual treatment should be administered to the child who has a listening problem if he is to succeed in our verbally oriented society. Listening activities can develop the following skills:

Auditory discrimination (discriminating between sounds).
Recalling information heard.
Following oral directions.
Sequencing information.
Identifying the main idea.
Differentiating between cause and effect.
Taking notes.
Making inferences.
Summarizing material.
Listening for fact and opinion.
Listening creatively for visualization, emotion and mood.

GOALS

To aid in critical listening and thinking.

To aid in faster and more efficient learning.

To promote organization and utilization of information.

To stimulate ideas.

To help in communication skills of reading, writing, speaking.

To help in identifying moods and emotions.

CUES FOR THE TEACHER

Listen to the student. This means concentrating on what is being said.

Look directly at the student when communication is desired.

Let student finish talking without interruption.

Acknowledge the student's remarks without abruptly changing the subject.

Encourage the students to respond to each other rather than addressing their remarks to the teacher.

Motivate the students to want to improve their listening.

State the purpose of the listening activity. Listening is more effective when the listener has a specific reason for listening, rather than listening without a definite purpose.

Allow students opportunities to express their views and opinions.

Work to create a classroom where ideas can be presented without fear of ridicule, and where each student's opinion or view is respected.

Choose subject matter for listening activities which is of interest to students.

Use more than one media for presentations to reinforce important concepts. (When more senses are involved, more learning occurs.)

Use dramatization to expand imaginations and to see if presentation was understood.

Encourage students to listen to plays, stories and poems read aloud for enjoyment.

CUES FOR THE LISTENER

Be able to hear comfortably what is presented.

Work hard to concentrate on the presentation.

Try to visualize what is being presented.

Remember important points.

Listen to the views of other students, let them finish.

Search for useful information and try to gain additional information even though uninterested.

Judge the speaker by what is said rather than how it is said or by physical appearance.

Withhold judgment until the speaker is finished.

Ignore possible distractions.

Identify emotional words which might interfere with careful evaluation.

Listen for overall meaning.

BARRIERS TO LISTENING

Barriers to Listening cannot be isolated into such a narrow field as Listening, because to have a barrier in listening means that the communication process has been broken. So barriers will be dealt with in broader terms--barriers to communication. Barriers are as follows:

Language Barriers

People attach different meanings to a word because of their experiences. (literal meaning of the word, different connotations, emotional or loaded words)

Poor listeners will tune out uninteresting subjects.

Avoid challenging listening situations, no appreciation of other areas.

Consider facts in isolation.

Take notes too rigidly, use one system of notetaking only, and take over-extensive notes.

Expend little energy at listening.

Create and/or are influenced by distractions.

Are concerned only with memorizing facts.

Filter out what they don't want to hear.

People Barriers

Psychological factors such as hostility to other people, withdrawal and aloofness, low self-esteem or lack of self-confidence are included in this section.

Stereotypic ideas interfere with good listening.

Personality conflicts inhibit good listening.

Unpleasant delivery such as disorganization, poor speaking habits and inappropriate language interfere with effective listening.

Situation Barriers

Room too large

Group scattered

Group too large

Too much noise or other distractions.

PROCEDURE

Stimulate an interest in what is to be heard

Build a background for what is to be heard

Point out specific things for which to listen

Give a purpose for listening to the activity

Present activity

Evaluate listening activity (use discussion, summaries or other techniques).

KINDS OF LISTENING

Carrie Rasmussen describes seven kinds of listening: appreciative, exploratory, creative, concentrative, courteous, critical and conversational. Examples are as follows:

Appreciative

Listening to poems and stories that stimulate imagination, cultivate an appreciation of literature and provide release of laughter; listening to sounds that give pleasure.

Exploratory

Listening to sounds that have not been heard before: the sound of a new word, the sound of a new machine, a strange animal sound, a sound in nature, with an attempt to express reactions to these sounds.

Creative

Listening to stories, poems, essays, conversations, discussions, with the addition of our own ideas and thoughts, experiences, feelings and reactions presented in a structured and organized manner.

Concentrative

Listening to reports and factual material; learning to rely upon sound as well as visual imagery.

Courteous

Listening in conversation; listening to presentations of classmates; listening in audience-type situations, such as programs and plays.

Critical

Developing a questioning attitude toward what is heard as to what is fact and what is opinion; learning to distinguish between that which is acceptable and that which is unacceptable in speech.

Conversational

Listening and responding in the classroom, on the playground, in the cafeteria and other places.

ACTIVITIES

SOUNDS AROUND

Objective:

Student will identify sounds.

Special Equipment:

Tape recorder, tapes, available objects.

Participants and Space:

Any number, informal seating arrangement.

Activity:

Have students sit very still for one minute and listen to the sounds around them. Then permit them to take turns naming what they have heard. Ask students to tell of instances when sounds around them have interfered with listening.

Discuss with students the various meanings of sounds. For example, a siren on a police car can signal help for a stranded motorist or trouble for a traffic violator. Have students name sounds they have heard which have communicated some message.

CUES FOR THE TEACHER

Ask students to close their eyes, then provide sounds for them to identify by dropping a pencil, opening a drawer, writing with chalk on chalkboard or cutting paper. Ask students to identify each sound as it is made.

Tape record various sounds, such as a sweeper running, the swish of a broom, a match being struck, etc.; then play tape and have students identify the sounds.

Use the following as a guide for discussing listening:

What is the biggest sound you can think of?

Can you hear the rain falling when the television is on?

Can you name sounds you normally hear -- your shoes falling on the floor, water running in a tub, etc?

Can you imagine a sound that really isn't loud enough to hear? (A worm crawling, for example.)

LISTENING FOR THE MAIN IDEA

Objective:

Student will listen to selections and identify main ideas and details.

Special Equipment:

Books, magazines, newspapers.

Participants and Space:

Any number, seated in semi-circle

Activity:

Read short fables and nursery rhymes to students and have them identify the main ideas of the selections.

Have students bring short news articles and paragraphs to class to read orally. Ask class members to identify the main ideas of selections.

Read passages from stories to students and ask students to listen for details which support the main idea. Tell them that after listening to the passage they will be asked to list the main idea and as many details as they can recall.

WHAT HAPPENED?

Objective:

Students will list main ideas and details of a conversation, then discuss listening skills.

Participants and Space:

Any number, informal seating arrangement.

Activity:

Plan a conversation with another person. For instance, arrange with the art teacher to discuss scenery for a play. Know what main ideas and details you will talk about. Arrange with the person when to have the conversation.

Tell students they need to listen to some information concerning whatever the conversation will be about. Don't tell them they will be asked to recall the information. Engage in the conversation.

Following the conversation ask students to list the main ideas and details they heard.

Encourage students to read aloud their information.

Use the above incident as motivation for a discussion on the importance of developing listening skills.

CUES FOR THE TEACHER

For convenience, the information can be recorded then played to the class. An interview would also be an interesting activity.

SOUNDS

Objective:

Students will listen to a recording, then discuss their feelings.

Special Equipment:

Recording of music which will stimulate students to form visual images.

Participants and Space:

Any number, using space available for listening, then seated in a circle for discussion.

Activity:

Have students find a private space within the room where they may lie down or sit, as they please. Remind them not to interfere with another person's space. Suggest that students close their eyes as they listen.

Seat students in a circle following the musical selection. Encourage them to share their feelings and images related to the music with their classmates. Give everyone an opportunity to talk. Avoid allowing two or three to monopolize the discussion.

CUES FOR THE TEACHER

The album, Aural Imagery, American, is superior for creative listening, master tape in Speech Office, Education Service Center.

WALKING THE DOG

Objectives:

Student will recall a sequence of items, then repeat them orally.

Special Equipment:

None.

Participants and Space:

Any number, seated in circle.

Activity:

Start the activity by having the first player say, for example, "I took my dog for a walk. I saw a policeman." Continue the game by encouraging students in turn, to add other things they might have seen while walking the dog. For example, the second player might say, "I took my dog for a walk. I saw a policeman on a motorcycle." Continue having each student add something until a player forgets the correct sequence or leaves out an item. Give the remainder of the group an opportunity to participate by playing the game again, using different items.

THE NAME GAME

Objective:

Students will recall names and repeat them correctly.

Special Equipment:

Chalkboard and chalk.

Participants and Space:

Twelve or so players, remainder of class observes; players in two rows facing each other, observers seated in circle around players.

Activity:

Select a group of about twelve students (more for older students) to participate in the activity. The remainder of the class may serve as observers. Ask each player to give himself an imaginary name such as "Spider Man," "Wonder Woman," or "Alice in Wonderland." Have the players say their "names" slowly and distinctly.

Divide the players into two teams, and have them face each other in rows. Select an observer to act as scorekeeper and another to point to participants whose names are to be guessed. Have the first person in the row, on one team guess the "name" of the player pointed to on the opposing team. Score one point for correct identification. Then repeat, with other team. Continue until all team members have had an opportunity to participate. The team with the most points is declared winner. Give the remaining class members an opportunity to play the game, either at the time or at a later date.

CUES FOR THE TEACHER

This game can be adapted so students can learn the names of their classmates at the beginning of the school year.

GIVE ME FIVE

Objective:

Student will follow in sequence a series of directions.

Special Equipment:

Materials available in room.

Participants and Space:

Two students, one to play "it" and one who gives a series of directions; remainder of class as observers, seated in a semi-circle.

Activity:

Select a student to play "it." Instruct "it" to direct another student to perform a series of four or five actions. For example: "Walk to the bookcase, take a book, give the book to _____, take three giant steps and return to your seat."

Allow the students who are able to follow the directions to become "it" and in turn give a series of directions.

Guide and recommend the number of actions to be performed if necessary.

ONE GOOD HEN

Objective:

Student will recall a sequence of items, then repeat them orally.

Special Equipment:

None

Participants and Space:

Any number, standing in line or circle.

Activity:

Tell students they will be participants in a listening contest which will consist of ten rounds; each round containing an additional item. When contestants fail to remember the items pronounced to them in their round, they are seated. The last contestant standing is declared the winner.

Have students stand. You, the teacher, pronounce the items. Pronounce only those items which are added to each round, rather than the whole list.

The game follows:

Round 1. One good hen

Round 2. One good hen, two ducks

3 6
4 7
5 8
9 . . . . . .

Round 10. One good hen, two ducks, three cackling geese, four plump partridges, five limerick oysters, six pairs of Don Alfonso's tweezers, seven crates of monkeys imported from Africa, eight Macedonian Warriors in full array, nine sympathetic, apathetic diabetic old men on crutches, ten sorrowful, sobbing sisters sadly swinging on a creaking, cracking, old garden gate.

CAN YOU REMEMBER?

Objective:

Students will recall orally a sequence of events.

Special Equipment:

Reading material or recording.

Participants and Space:

Any number, seated in semi-circle.

Activity:

Tell students they are going to hear a selection, and that you hope they can remember what happened first, second and so on. Tell them to listen for words which will help them remember the sequence. List the words which are clues to sequence on a chart or the chalkboard. For example, first, second, next, then, finally, last, etc.

Read aloud, tell, or play a recording of a simple story or narrative poem. Examples are "The Little Red Hen," "Sing a Song of Sixpence," The Three Bears."

Ask listeners to recall the sequence of events.

CUES FOR THE TEACHER

This type of activity can be incorporated as the first step in the procedure of dramatizing a selection.

ENCORE

Contrast random listening with listening for a purpose.

Read a factual selection to pupils without telling them they should listen to recall information. After you have read the material, test them on the information presented. Discuss what the reasons for low scores might be. Then read a similar selection, but tell students they are to listen to recall certain facts. Test again. Chances are they will do much better when the purpose for listening has been explained.

- Arrange a conversation that students may listen to, but are not specifically asked to. Talk about something of interest to the class, such as scenery for a play in which the students are involved, or school rules. Don't tell students they have to listen. After the conversation has been concluded, instruct pupils to write a summary giving the main points of the conversation. Discuss the summaries with class, emphasizing that unless people have a purpose to listen, talk might be heard, but not in a meaningful way.

- Airport. Have one player act as ground control, another as a pilot flying blind (blindfolded). Ground control must direct the pilot's landing on a runway by giving oral directions to the pilot, instructing him how to avoid randomly placed obstacles, such as books, coats, etc. The pilot may not speak.

- Read to students a factual notice pertaining to a theatrical event. Then read a local critic's account of the same event. Discuss with pupils the differences between the factual article and the critic's opinion.

- Read a simple news article to the class. Ask for a one sentence summary.

- Develop skill in making inferences by telling or reading an anecdote such as the following and asking listeners to infer the kind of weather.

> Brian pressed his nose against the window and peered into the distance. He was tired of playing monopoly and making model cars. It had been fun, but he longed for some action--physical action--like playing ball or bicycling over to his friend Mac's house. "Oh, well," he thought, "At least this weather will help the watermelons grow." Watermelons were just about Brian's favorite food.

- Develop the skill to predict outcomes by reading unfinished stories. This is also a good way to begin the class period. Stop reading just prior to the ending and ask students to predict the outcome. The story can come from a book or other sources. Students can create unfinished stories and read them for the class.

Primary children enjoy a simple form of inference making by listening to an incomplete sentence and supplying the ending, either by selecting a picture or by telling the word. For example: Jerry liked to help his mother mix and bake chocolate layer ____.

Give pupils practice following directions by having them listen to a set of directions, then follow them. For example: "take out a sheet of paper, fold it in half, write your name on the first line of the top half, make 3 Xs on the third line from the top and 4 dashes on the bottom line of the other half." Many kinds of oral directions can be given. Students enjoy seeing how complicated a set they can follow.

Play a game patterned from "Simon Says," using various movements. If the "Simon Says," does not precede the direction the student is out for one or two movements.
For example:

Simon says wriggle on the floor like a snake.
Simon says become a stiff, bumpy log.
Simon says become an alligator sunning himself on a log.
Simon says become a snowman that is slowly melting, first the head, etc.

Listening to and evaluating television or radio commercials can give students practical experience in critical listening. Tape two commercials on the same subject. One, a public commercial on good nutrition and a commercial about some type of cereal product could be recorded and played for students. Then a discussion can follow. Students can be asked which selection relayed necessary information to the audience and which tried to sell a product. Elicit what techniques (words, intonation, etc.) were used in the commercial for the cereal product. Encourage pupils to create their own commercials and present them. The class can decide what selling techniques are used.

Two 16mm films related to advertising techniques are available in the Instructional Media Department, Education Service Center: "Stalking the Wild Cranberry" and "Seeing Through Commercials."

Have the students collect news stories, letters to the editor, advertisements, editorials and political cartoons and explain them to the class. Instruct students to analyze the material critically and identify propaganda techniques utilized by the writers.

Critical Listening

- Have the students listen to a teacher-made tape recording on critical listening, as an introduction to critical listening. (Are You Listening? pp. 126-134). Discuss the recording informally with the students.

- List the following techniques of propaganda on the chalkboard, a chart or an overhead projector and present them to the class in the form of lecture and discussion.

  Name Calling - The speaker gives an idea or a person a bad label. He condemns the ideas of other people.

  Transfer - The speaker leaves the impression that other sources of authority, prestige or reverence support his idea. Such sources could include the church, a famous person, a civic group, etc.

  Testimonial - The speaker cites testimony from respected well-known people or calls on these people to give the testimony personally.

  Glittering Generalities - The speaker uses emotional words such as freedom-loving, patriotic or American, to promote his cause.

  Plain Folks - The speaker identifies with whatever group he is talking to as "one of them."

  Card Stacking - The speaker uses the favorable facts or evidence to his own advantage and makes no mention of the unfavorable evidence or facts.

  Bank Wagon - The speaker points out that many people are accepting his position; he appeals to people's "follow-the-herd" instincts. (Are You Listening? pp. 134-137)

- Have the students collect news stories, letters to the editor, advertisements, editorials and political cartoons and explain them to the class. Instruct students to analyze the material critically and identify propaganda techniques utilized by the writers. (World of Language, Book 6, pp. 219-229)

- Have the students listen to news commentators and newscasters on television and discuss informally with the class the similarities and differences in newscasting and commenting. (World of Language, Book 6, pp. 216-218)

- Have students give for the class either original or imitated TV commercials. Have students use one of the propaganda techniques in each of the commercials. Have the audience guess which propaganda technique was used after each presentation. (World of Language, Book 6, pp. 216-218)

- Divide the class into four groups and give instructions that each group represents a different political party. Each group must accomplish the following things:

  Give a party name to the group.

  Create a party symbol and use it on posters, as campaign buttons, etc.

  Originate a party slogan and use it on posters, pictures, etc.

  Decide on the platform of the party-how it stands on the economy, pollution controls, space program, etc.

  Research the type of government the party represents. (This is only if a social studies unit on different governments has been studied prior to this activity, otherwise, assume it is a democracy.)

  Prepare a persuasive speech urging people to vote for your candidate utilizing two of the seven propaganda techniques taught in the previous activity. (See persuasive speech outline in Drama Prompt Book, pp. 41-42.)

  Select a candidate from your group to deliver the speech.

  Permit students to write campaign songs and musical accompaniments, form rhythm bands, etc. (This may be correlated with the music teacher.)

  Have a political convention at which the party candidates appear before the remainder of the class to give their presentations.

Various parts of this presentation could be video-taped for the evaluation and entertainment of the students doing the activity and for future use to demonstrate propaganda techniques. The video-tape could also be shown to parents at a PTA meeting to demonstrate what is being done in the area of critical listening.

RESOURCES

Chappel, Bernice, Listening and Learning, Fearon Publishers, 1973

Nichols, Ralph and Stevens, Leonard, Are You Listening?, McGraw Hill, 1957.

Russell, David and Elizabeth, Listening Aids Through the Grades, Teacher's College, Columbia University, 1973.

"Scholastic News Citizen," Scholastic Magazines, New York, February 8, 1979, Vol. 47, No. 15.

Smith, Charlene, The Listening Activity Book, Fearon Publishing Inc., 1975.

KITS FOR LISTENING SKILLS

Bracken, Dorothy, Listening Progress Laboratory, Educational Progress Corporation, 1970 (Tapes and materials)

3M Company, Visual Products Division, Introduction to Listening (Listening Transparencies available in Instructional Media and Speech Office, Education Service Center.

TABLE OF CONTENTS

Talks

- Definition
- Kinds of Talks
- Goals
- Cues for Good Speaking
- Procedure for a Formal Talk
- Organization of Material
- Cues for the Speaker for a Formal Talk
- Cues for the Listener
- Activities
  - All About Me
  - From Thoughts to Words
  - Gibberish
  - Take A Walk
  - Imaginary Safari
  - Book Talk
  - What's Happening?
  - Famous People All Remind Us
  - Persuade Me
  - Impromptu Talks and Talks to Entertain
  - Resources

TALKS

DEFINITION

Talks are the preparing and delivering of all kinds of oral presentations, both formal and informal. Informal talks are impromptu or extemporaneous speeches with or without an outline, e.g., announcements and simple reports. Formal talks are those which are more structured, carefully prepared and may be given with notes or an outline.

KINDS OF TALKS

It is the PURPOSE of the talk that dictates the kind of material to use, the plan to follow, the presentation and the response to expect from the listeners. Sometimes a talk may have purposes which overlap, such as an informative talk which is also very entertaining. However, it is important to have a major purpose in mind when planning a talk. The following is an outline which might be helpful:

Speaker's Purpose	What Speaker Does	Listener's Reaction
To inform	Tell or demonstrate something that listeners don't know	Understands the facts and information
To convince	Induce listeners to agree with evidence presented and/or point of view	Agrees with speaker
To persuade	Awaken desire in listeners to take action on ideas presented	Takes action
To entertain	Give listeners pleasure and enjoyment through presentation	Enjoys experience
To impress, inspire	Draw strong emotional reactions from listeners	Responds emotionally

GOALS

To develop facility in expressing ideas and feelings with fluency and clarity.

To aid in developing organized thinking as material is gathered, organized into an outline and presented as talk with a beginning, middle and an ending.

To gain confidence in speaking.

To enlarge the spoken vocabulary.

To learn to listen and respect other people's ideas and feelings.

To generate ideas.

To boost self-confidence by learning effective ways to speak in front of audience.

To develop critical listening and thinking.

To improve diction.

CUES FOR GOOD SPEAKING

Have ideas which are worthwhile, new and relevant.

Organize material logically and appropriately in an outline.

Make sure material is interesting and accurate.

Support main ideas with details.

Speak clearly with appropriate volume.

Keep eye contact with audience.

Gesture appropriately.

Gain the attention of the audience by having a good introduction.

Hold audience attention by expressive speaking.

Summarize.

PROCEDURE FOR A FORMAL TALK

Select a subject and visual aid (if applicable)

Choose a bite-sized subject - something you like

Choose a suitable visual aid (if applicable)

Gather material - from library, resource people or other resources

Organize material in simple outline - decide on necessary steps

Practice speaking from outline and using the visual aid

Every word should explain the main idea and/or the action with visual aid

Plan necessary action for each step

Prepare introduction and conclusion

ORGANIZATION OF MATERIAL

Material is organized into a simple outline as follows:

Introduction:	Gets attention of audience and arouses interest in the subject.
Main Idea:	Allows listeners to know the purpose of talk and prepares them for good listening.
Body:	Details which develop the main idea.
Conclusion:	Summarizes, draws conclusions, incites action or generally ends talk.

CUES FOR THE SPEAKER FOR FORMAL AND INFORMAL TALKS

Walk to the speaker's stand in a confident manner

Stand behind the stand in a comfortable and erect position.

Recognize that some fear is natural.

Observe the Cues of Good Speaking.

Have everything ready.

Define terms - allow listeners to learn!

Get rid of deadwood (if it doesn't support the main idea, get rid of it.)

Make your main point clear.

Put sparkle in your talk.

Play to the audience - not teacher.

Ask for questions if appropriate.

Remember, the listeners should have a pretty good idea of the information presented.

CUES FOR THE LISTENER

Give the speaker your attention.

Listen for new words and their meanings.

Be courteous and open-minded.

Evaluate what you receive (breaking through barriers of interference, checking on interpretation and weighing ideas)

If you don't understand something, ask for more information or an explanation.

ACTIVITIES

ALL ABOUT ME

Objective:

Student will share information about himself with classmates.

Special Equipment:

Hand puppets, if desired.

Participants and Space:

Class seated in a circle in chairs or on the floor.

Activity:

After the students are seated in a circle, tell them they are going to have an opportunity to tell about themselves. Begin by telling about yourself. This will help students get to know their teacher better and will give shyer children an idea of what to say. The following dialogue might be helpful:

> "We are going to spend some time talking out ourselves. We are all important to ourselves and to each other. Each of you may tell something about yourself or you may have a puppet share your thoughts with us. Close your eyes for a few moments and think about what you like to do, about your pets, your friends or what makes you happy or angry. You may tell us anything you wish. (Have children close their eyes for about a minute and concentrate on what they intend to say.) Okay, now open your eyes. Who has something to share with us?"

Cues For The Teacher

It might be necessary to limit speaking time for some children. An hour-glass timer can be passed from student to student during sessions. This will allow more talkative students to gage their speaking time. Two or three class sessions should be used for this activity if the group is large. Otherwise, students may become bored.

FROM THOUGHTS TO WORDS

Objective:

Students will concentrate silently on some thought, then express the thought verbally.

Special Equipment:

Recording of musical selection, if desired.

Participants and Space:

Any number and any convenient seating arrangement.

Activity:

Ask students to close their eyes.
Say to the students, "I want you to be completely silent. Daydream for just a moment. I am going to come around and tap you on your shoulder. When I do, you must speak out whatever you are thinking so that we may all hear your thoughts. You must keep speaking your thoughts until I tap you again."

Cues For The Teacher

Musical accompaniment may enhance the activity by helping children relax and by motivating them to free their imaginations.

"GIBBERISH"

Objective:

Student will express a feeling to another using "gibberish."

Special Equipment:

None.

Participants and Space:

Any number of partners and any space available.

Activity:

Discussion with the class on ways you communicate in a country where no one speaks your language. Ask whether anyone has had that experience. Elicit ways which would help you understand what a person using an unknown language is trying to communicate. For example, intonation and force of voice, facial expression, body movement, gestures, etc. Have several volunteers express a feeling using nonsense words or gibberish. Tell students to select a partner and use gibberish to express a feeling. Encourage class members to develop a conversation with their partners using gibberish.

Cues For The Teacher

Explore with class how gibberish insures privacy and protects the speaker. Set up situations such as telling someone you love them, scolding a child, being yelled at.

TAKE A WALK

Objective:

Student will observe elements of the environment, then share observations with classmates by giving an informal talk.

Special Equipment:

None.

Participants and Space:

Any number; outside, then inside seated in a semi-circle.

Activity:

Discuss with the class the varied elements of the environment such as plants, rocks, trees, man-made objects, insects, birds, animals, etc. Tell children they will have an opportunity to observe and describe three things they see outside.

Take the students for a walk on the school grounds (or through the surrounding neighborhood if this is permissible). Have children stop and examine interesting aspects of a particular place two or three times on the walk. Remind them they are to really concentrate on three things, so that they can describe them later.

Return to the room and have students take turns talking about their observations. Have them use an introductory sentence and an ending sentence. Limit talks to one or two minutes.

Cues For The Teacher

A good motivator for this activity is the book, The Looking-Down Game, Leigh Dean, published by Funk & Wagnalls, 1968. A signal to stop or "freeze" in order to observe surroundings during the walk is helpful. A bell, whistle, etc., can be used.

IMAGINARY SAFARI

Objective:

Student will learn about an animal, then give a talk about that animal.

Special Equipment:

Magazine articles, picture books, reference books, tapes and filmstrips.

Participants and Space:

Any number; areas of room suitable for information gathering, and a U-shaped seating arrangement for presentation of talks

Activity:

Tell students that they are going to take an imaginary safari, that is, take an expedition through books, filmstrips, etc., to learn about and report on different animals. Discuss several animals with the class.

List on the chalkboard or a chart the habitat, description and behavior of a specific animal, then ask, "What is it?" Use what is listed as an example of the format for the talks. An example follows:

> My animal is found in Africa or Asia. It often has one horn and sometimes two horns on its snout. It has a thick hide and its upper lip sticks out. It can get angry and is dangerous. What is it? (A Rhinoceros.)

Allow time for students to research their animals. Help as necessary. Then have students give their talks. Give audience three or four guesses as to what animal has been described.

Cues For The Teacher

If the talks are not done as riddles, pupils might enjoy making and wearing animal masks fashioned from large paper sacks or large round ice cream cartons, decorated with tempera paint, cords and yarn.

Improvisations can also be developed from this activity.

BOOK TALK

Objective:

Student will prepare and give a talk about a book he has read.

Special Equipment:

None.

Participants and Space:

Any number; areas of the room suitable for preparation of talk, a U-shaped seating arrangement for presentation of talks.

Activity:

Tell the class about an interesting book you, the teacher, have read; one which would be of interest to the class. Adhere to the following outline for a book talk. These should be listed on the chalkboard or on a chart prior to your presentation:

I. Introduction
II. Body
  A. Tell the title, author, illustrator (if applicable)
    1. Name other books the author has written
    2. Mention anything interesting about the author, or how the title ties in with the book
  B. Give the time, setting and major characters
  C. Briefly tell what the book is about
  D. Briefly relate one exciting event
  E. Evaluate the book by mentioning what you liked and didn't like about it.
III. Conclusion

Elicit from students several titles of books they have read. Discuss the books briefly. Inform students they will have an opportunity to share their enjoyment of a favorite book with the class. Discuss the outline for a book talk, and direct the students to follow the outline to give their book talk. Limit talks to two to three minutes.

Allow time for students to review the books they will talk about.
Have pupils give talks for the class.

Cues For The Teacher

Some students might enjoy dressing like a character from the book they are reviewing. Others might like to share an illustration of an exciting event or a character with the class.

WHAT'S HAPPENING?

Objective:

Student will prepare and give a talk pertaining to a current event.

Special Equipment:

Newspapers, news magazines, student newspapers.

Participants and Space:

Any number; areas of room suitable for preparing news stories, a U-shaped seating arrangement for reporting.

Activity:

Discuss ways people obtain news.
Encourage students to bring news articles to class.
Have material on hand for those who need it.

Instruct students to organize their news stories in a way that will include an introduction, body and conclusion. Remind them that their reports should also include the four W's of reporting; who, what, when and where.

Have students give their news talks.

FAMOUS PEOPLE ALL REMIND US.....

Objective:

Student will learn about a famous person, then give an informational talk about that person.

Special Equipment:

Magazine articles, reference books, tapes and filmstrips; list of well-known people.

Participants and Space:

Any number; areas of room suitable for information gathering and a U-shaped seating arrangement for presentation of talks.

Activity:

Read the poem, "Psalm of Life," by Henry Wadsworth Longfellow, if it is applicable to the situation. Discuss people known to the students who have "left footprints in the sands of time." For example, astronauts, entertainers, sports figures, inventors, scientists, etc. Contrast people who are well known for positive contributions to society with those who are known for negative contributions.

Have students select a person to report on. Make a list of famous people available to those who can't think of anyone. Allow time for research.

Have students give their talks from outlines. Some may wish to give them in riddle form.

Cues For The Teacher

A prop or the suggestion of a costume may enhance the presentation. For example, a student giving a talk on Babe Ruth might carry a bat and wear a baseball cap.

PERSUADE ME

Objective:

Student will recognize elements of a persuasive talk, then prepare and present a persuasive talk.

Special Equipment:

Cuttings or recordings of commercials, editorials, political speeches and other persuasive speeches available. Are You Listening?, Ralph G. Nichols and Leonard Stevens, is helpful.

Participants and Space:

Any number. During early stages of activity seat pupils informally, i.e., circle or semi-circle. For presentation of speeches, seat students in semi-circle or rows for view of speaker.

Activity:

Discuss with students the influence of high pressure and propaganda techniques of communication on society. Elicit from pupils ways which commercials, editorial comments, speeches or other persuasive information has in some way affected them or society. Share with class the seven propaganda techniques from Are You Listening?, Nichols and Stevens, McGraw Hill, 1959, pp. 134-137.

Name calling - using emotional words such as "Communist" or "Red Neck" to label people.

Glittering generalities - using emotion laden phrases to put information in a favorable light, such as "a true friend of the people" or "as American as apple pie."

Transfer - referring to institutions and sources of authority favored by most people to elicit listener respect, such as speaking of a candidate as belonging to a certain church, being a Cub Scout leader and a member of the P.T.A. Although it is not mentioned that these organizations support his/her cause, the speaker hopes the listeners will make that assumption or "transfer."

Testimonial - getting testimony from well-known people to support a cause or a product such as shaving cream.

Plain folks - becoming like the people to whom he speaks. A political candidate visiting ranching country might assume the dress and manner of speech of that section of the country.

Card stacking - using only material or evidence that supports his cause; giving only the advantages and none of the disadvantages.

Band wagon - giving the idea that everyone is in favor of the speaker's cause. The speaker might point out that a million people used a certain brand of toothpaste.

Discuss the following steps involved in preparing a persuasive talk:

Select a suitable subject.

Choose a subject specific enough to contain one main idea.
Choose a subject which concerns you and your audience and on which information is available.

Prepare a basic outline which contains the following parts:

I. Introduction
II. Main Idea
III. Body
IV. Conclusion

Develop the main idea.

State simply and clearly in one sentence your one main idea, the purpose of your speech.

Outline the body of the speech.

List the major points which will explain your main idea.

Fill in the outline of the body.

Use statistics, facts, illustrations, testimonials, etc., which will substantiate and support your main idea.

Prepare an appropriate conclusion.

Summarize the main points.
Make a plea for action.

Prepare an attention-getting introduction which will stimulate in the listener a desire to hear more about the subject.

Choose a title which identifies the subject and captures interest.

Encourage pupils to select topics of interest to them. These could be from a social studies unit, or from issues related to school, community or the nation. If the speech is to be given by a character from history, such as Columbus pleading for financing to sail for the Indies, an improvised costume might enhance the talk.

Have students give for the class either original or imitated TV commercials. Have students use one of the propaganda techniques in each of the commercials. Have the audience guess which propaganda technique was used after each presentation.

Divide the class into four groups and give instructions that each group represents a different political party. Each group must accomplish the following things:

Give a party name to the group.
Create a party symbol and use it on posters, as campaign buttons, etc.
Originate a party slogan and use it on posters, pictures, etc.
Decide on the platform of the party - how it stands on the economy, pollution controls, space program, etc.
Research the type of government the party represents. (This is only if a social studies unit on different governments has been studied prior to this activity, otherwise, assume it is a democracy.)
Prepare a persuasive speech urging people to vote for your candidate utilizing two of the seven propaganda techniques taught in the previous activity. (See Persuasive speech outline in Drama Prompt Book, pp. 41-42.)
Select a candidate from your group to deliver the speech.
Write campaign songs and musical accompaniments, form rhythm bands, etc. (This may be correlated with the music teacher.)
Have a political convention at which the party candidates appear before the remainder of the class to give their presentations.

Various parts of this presentation could be video-taped for the evaluation and entertainment of the students doing the activity and for future use to demonstrate propaganda techniques. The video-tape could also be shown to parents at a PTA meeting to demonstrate what is being done in the area of critical listening.

Write a list of topics on separate cards. Let class members draw a card and speak on the topic. Give five minutes for preparation. Following are some examples:

The Cafeteria	Camping Out	Vacation
White Lies	Storms	Snow
Parents	Fire Drills	Waiting in Line
Grades	Safety	Thirst
Dreams	Cold Feet	Pets
Litter	Food	Fire

- Write on the chalkboard first sentences from which talks could evolve and have volunteers give one minute talks related to the sentence of their choice. For example: "When It Rains, It Pours," "People Do the Strangest Things," "I Thought I Had the World By the Tail," "I Was Minding My Own Business When---," "I Never Should Have Gotten Out of Bed" and "It's Surprising How Nice People Can Be."

- Have students prepare a sales talk about their good qualities and abilities, perhaps suggesting jobs which they would be qualified to do. These could be offices for student council, or office assistant, paper carrier, etc.

- Provide a copy of Lincoln's Gettysburg Address for students who are interested. Encourage them to identify the parts of the speech, the purpose of the speech, and to become aware of Lincoln's forceful use of the English language.

Topics For Impromptu Talks and Talks to Entertain

Only Ants Enjoy Picnics
My First Party
My Most Embarrassing Moment
It Wasn't Funny Then, But...
Skating Looked So Easy
If I Were A Millionaire
Caught In The Act
A Joke That Backfired
On Saturday Afternoon I Like to...
The Thrill of My Life
Some Interesting Superstitions
A Little Brother/Sister Can Be a Problem
What's Wrong/Right About Grades
Everyone Needs a Friend
We Can/Can't Do Without Television
My Favorite Television Program
My Favorite Hobby
My Most Prized Possession
A Special Place I Have Visited

Demonstration Talks and Talks to Inform

How to Water Ski
Today's Dress Styles
A Famous Athlete
Problems of a Traffic Officer
How to Care For a Pet
How to Read A Map
How to Make a Kite
How to Load A Camera
A Famous American Woman
How to Bake A Cake
How to Polish Shoes
How to Use a Microscope
The First Moon Landing
Rare Coins
How to Mend a Tire
How to Cast With a Fly Rod
How to Take Photographs
A Famous Person From History

Talks to Convince or Persuade

Our Playground Needs Equipment
One Change I Would Make in My School
The Lunch Period Should Be Longer
Colleges Should Be Free
The Honor System Will Work
The Red Cross Needs Your Help
All Children Should Receive An Allowance
School Uniforms Should Be Required
Abolish Violent TV Programs
Save Energy
Start A Savings Account
Bus Transportation Should Be Extended
We Need More School Spirit
Don't Be A Litterbug
Capital Punishment Should Be Abolished
Television Commercials Are Dangerous

Talks To Inspire

Youth Is the Future of America
To Give Is to Live
What We Are Speaks Louder Than What We Say
Citizenship Is Everybody's Job
Every Person Is Important
The Most Unforgettable Person I've Known
Our Parents, The Forgotten People
Smile and You Make A Friend
The Wonder of Nature
Honesty Is the Best Policy
Our Flag, Symbol of Patriotism
America, My Country

RESOURCES

Allen, R. R. and Kenneth L. Brown, Developing Communication Competence In Children, Skokie, Illinois: National Textbook Company, 1976.

Carlson, Ruth Kearney, Speaking Aids Through The Grades, New York: Teacher's College Press, 1976.

Elin, Rhoderick J., Pathways to Speech, New York: Learning Trends, 1973.

Hopper, Robert and Rita Naremore, Children's Speech, New York: Harper & Row, Publishers, 1978.

Jarrell, Julia, Me/You, New Orleans, Louisiana, Anchorage Press, 1974.

Lundsteen, Sara W., Children Learn To Communicate, Englewood Cliffs, N. J.: Prentice Hall Inc., 1976.

Michigan Speech Assn., Speech Activities in the Elementary School, Skokie, Illinois: National Textbook Company, 1972.

Wilt, Joy, Saying What You Mean, Waco, Texas: Educational Products Division, 1978.

Zeff, Margaret and Doris Kitchens, S.W.A.P., Speaking With A Purpose, Monterey Park, California, 1976.

TABLE OF CONTENTS

Discussion

- Definition
- Uses
- Roundtable
- Panel
- Lecture-Forum
- Committee
- Symposium
- Brainstorming
- Goals
- Procedure
- Cues for the Teacher and/or Leader
- Cues for Member of Group
- Activities
  - Brainstorming
  - Phillips 66 Buzz Session
  - Panel of Experts
  - Play the Role
  - Discussion Topics
- Resources

DISCUSSION

DEFINITION

Discussion is a group process in which ideas and information are shared by two or more individuals who work together in an effort to solve a problem or to gain a better understanding of a situation. Developing competencies in various forms of discussion allows students to function more effectively socially as well as to articulate their ideas with increased clarity and ease.

USES

Discussion groups serve as vehicles

to share information.
to solve problems.
to air opinions.
to disclose what others think.
to vent feelings.
to clarify one's point of view.
to reevaluate one's opinions.
to gain the feeling of belonging and acceptance.

Mastery of discussion techniques is vital to a democratic society where a free spirit of inquiry and mutual respect for individual contributions are fundamental to its growth.

It is difficult to devise a list of all types and forms of discussion, since there are many variations and different names used for each. However, for our purposes, we will identify those listed below. The size of the group and the seating arrangements will vary according to the type of discussion.

Roundtable (Informal group discussion) A small group which exchanges views and information in a spontaneous and free manner. The stimulus-response pattern is constantly changing as attention is directed from one person to another. There may be a group facilitator who encourages participants to

engage in exchange of ideas. There are no set speeches, and the facilitator acts as a guide only. This type of discussion is well-suited to decision-making or information sharing as in student council, classrooms or special-interest groups in the school.

Panel - Individuals sit before an audience and discuss a given topic. There are no planned and set speeches. All remarks are short and spontaneous. There may or may not be a group leader. When panel finishes its discussion, there can be questions from audience which are answered by members of the panel. Then it becomes a Panel-forum. (The term "forum" means audience participation.) A planning session beforehand may be needed to prevent wasting time, needless repetition and irrelevancies. This type of discussion can be used for school assemblies and in classrooms where informal decisions seem inadequate.

Lecture-Forum - A speaker addresses an audience, then answers questions directed by members of the audience following speech, or listens to opinions contributed by audience. Lecture-Forum is useful when a resource person speaks to the class or when a student shares special knowledge with the group.

Committee - A group exchanges ideas, experiences and data. Usually a leader is selected who may follow an outline to keep the discussion going. A recorder will take notes and summarize what has been said. An audience may or may not be present. The committee is an integral unit of the classroom.

Symposium - A discussion in which members of a group (usually 2-5 members) each deliver a prepared speech, plus a chairperson who introduces speakers and topic and connects each talk with brief remarks, then summarizes talks and takes questions from audience following discussion (forum period). Speeches may center around one topic, theme or issue and each speaker may explain the position and thoughts on the subject as a whole or be assigned to a specific phase of the subject. Speakers and chairman are seated in front of audience and come forward to speak in turn. The symposium is a very systematic way of relating factual information or presenting several alternatives to a classroom or to an assembly.

Brainstorming - An informal procedure which provides an opportunity to form group decisions through suggestions of positive ideas related to a given topic. Group facilitator will ask participants to give as many ideas on the topic as possible, within a time limit. Emphasis should be placed on the number of ideas rather than the quality of ideas. The group may select a recorder to list ideas. Brainstorming is very useful in gathering many ideas or solving problems.

CONDITIONS FOR VALUABLE DISCUSSIONS

Assigning definite outcomes to all discussions is impossible, but assuming certain conditions exist, discussion has definite values. However, when they don't exist, discussion can be weak, useless and valueless. The conditions for valuable discussions are

the questions to be discussed are well selected and concisely phrased.

the group members have a positive attitude toward the situation and are willing to abide by discussion guidelines.

the group facilitator assumes full responsibility for conducting a real discussion instead of a rap session.

GOALS

The goals of discussion are

to help students articulate ideas with increased clarity and ease.

to enable students to function more effectively socially.

to develop open-mindedness.

to encourage students to respect opinions of others.

to promote active participation rather than passive listening.

to diminish fear of speaking in public as self-confidence is gained from small groups.

to stimulate learning in the preparation (if applicable), listening to facts and opinions, exploring and analyzing ideas.

to develop courtesies in both listening and speaking.

to aid students in reaching workable decisions.

Discussion is a slow process because all members of a group have the right to speak their opinions, which delays action. Discussion succeeds only when it is used wisely. The real purpose of discussion must be one of lessening misunderstanding and increasing understanding. It should bring people closer together instead of forcing them farther apart.

PROCEDURE

Define the question or problem to be discussed.

Analyze the question or problem.

Suggest possible solutions.

101

Evaluate and analyze solutions.

Select one of the solutions.

Act on the solution.

CUES FOR THE TEACHER AND/OR LEADER

Decide on discussion topic and phrase it clearly and concisely.

Decide on the form of discussion to use.

Set up the seating and room arrangements.

Be prepared in subject matter (if applicable).

Plan with group participants how to proceed.

Keep discussion moving on the main track.

Obtain feedback by video taping, using observers or recording if need be.

Close the discussion by doing a summary or recap of discussion.

Do not dominate group, but guide members to contribute.

Guide shy person to make contribution.

Guide hostile member to direct energies toward problem instead of against group.

CUES TO MEMBERS OF THE GROUP

Keep to the subject and away from strong emotional reactions regarding the subject.

Try to listen for understanding rather than arguing.

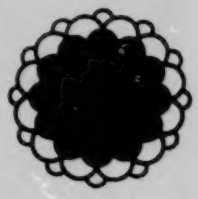
Try to prepare yourself on the subject (if applicable).

Try not to monopolize the discussion.

Contribute to the discussion.

Help the group to explore possible solutions even when you disagree.

ACTIVITIES



BRAINSTORMING

Objective:

Student will participate in a brainstorming discussion session.

Special Equipment:

None.

Participants and Space:

Small group as participants, remainder of class as observers.
Participants seated in a circle or around a table, observers seated in outer circle.

Activity:

Discuss the procedure, brainstorming, with students.
Discuss values of brainstorming in certain situations. Ask the following questions:

When would you select brainstorming rather than another form of discussion?
What strengths do you feel brainstorming has, as compared to panel-discussion or the teacher asking for your opinions?
What weaknesses do you feel that brainstorming might have in some situations?
What do you feel will cause you trouble during this activity?
What will help the activity work for us? What could ruin it?

Review the cues for the leader and cues for the group members set forth in the explanation of discussion.

Select the topic, either prior to the activity or with the input of students. Examples of possible topics are, "How can we increase school spirit?" "How can we improve our playground?

Procedure:

Select eight or ten participants; have remainder of class serve as observers.
Seat participants in a circle or around a table; have observers form outer circle.
Choose a time keeper and set a time limit.
Select a recorder to take down ideas given by participants.

Remind group to offer as many ideas as possible within the time limit without giving negative comments.
Tell observers that they will be asked to identify members who made the most contributions, gave the most useful ideas, didn't participate, monopolized the discussion, etc.
Proceed with the discussion.
Stop when timekeeper signals time.
Have the recorder read the ideas given.
Prioritize or select several of the best ideas.
Have recorder read aloud the final list of ideas.
Hear the observers' reactions to the discussion.
Hear the participants' reactions to the discussion.

Reverse the order and have observers become participants.

Cues For The Teacher

Teacher might need to keep ideas flowing with some leadership in the discussion group the first time or two this method is used. Observers aren't necessary, except in the classroom situation for feedback and for reinforcing the learnings of those observing.

"PHILLIPS 66 BUZZ SESSION"

Objective:

Student will participate in a large and small group informal discussion.

Special Equipment:

None.

Participants and Space:

Any number; an area suitable for several groups of six to have discussion.

Activity:

Have either a speaker or a student give a short lecture, for example, "The Twelve Month School Year." The purpose is to stimulate thinking and provide background on a topic. If a speaker is not available, lead the class in a brief discussion.
Select a general chairman.
Have students form groups of six members then have them discuss the problem for six minutes and come to a decision, formulate a question to be discussed later or make recommendations. Appoint or allow each group to quickly choose a chairman to report its conclusions.
Have the general chairman summarize the contributions of all the groups, identifying similarities and differences. Then have the chairman lead the whole class in a discussion of the proposed solutions and recommendations or in answering questions which have been formulated.

Cues For The Teacher

Students can number off one through six for small group discussion, or be assigned to groups by drawing a number, etc., if necessary.

PANEL OF EXPERTS

Objective:

Student will participate in a panel discussion.

Special Equipment:

None.

Participants and Space:

Five to eight, seated at a table facing audience (remainder of class).

Activity:

Explain and discuss panel discussion with students. Review cues listed in the guide. Use the practice problems listed below for discussion topics.

Encourage pupils to originate their own questions for problems three and four.

Have them identify and formulate other problems existing in the school, community, etc., suitable for discussion.

Problem: Accepting Responsibility

A group decides to raise money by having a car wash. They plan together the work each is to do. However, Freddy will not do the job which has been assigned to him.

1. Should the group try to discover whether he has a good reason for not doing his share of the work?
2. What action should the group take?
3. In what ways can the group help Freddy?

Problem: Property Damage

Students regularly take a short cut through Mr. Jones' lawn on the way to and from school. Mr. Jones angrily confronted several of the students who had been using his yard as a short cut. He showed them the path that had destroyed his grass, and warned them not to cut through his yard again.

1. Was Mr. Jones justified in the manner in which he confronted the students?
2. Could he have taken measures to prevent trespassing?
3. Did the students have a good reason for cutting through his yard?
4. How can further trouble be prevented?

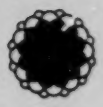
Problem: Accepting Blame

A group of children are playing ball. Someone bats a ball through a neighbor's window. The angry neighbor asks who is to blame and who is going to pay for it?

Problem: Honesty

A girl wants a bracelet, but doesn't have quite enough money to pay for the one she likes. She notices a dollar bill on the floor of the jewelry store. If she takes the dollar, she will have enough money for the bracelet.

Procedure



Use the following procedure below as a guide as you proceed with the panel discussion:

Decide on a topic and questions to be discussed.
Select a chairman and participants.
Adhere to the standards for discussion.
Keep the discussion moving. The chairman should introduce relevant questions and, if necessary, call on members for opinions.
Allow the audience to ask questions and make comments after each question has been discussed.
Summarize the main ideas presented (chairman's responsibility).

PLAY THE ROLE

Objective:

Student will role play a specific behavior in a small group discussion.

Special Equipment:

Cards with the following roles written on them: clown, non-participator, monopolizer, antagonist, peace-maker, contributor, clarifier, minimal participator, interrupter and others which might be needed.

Participants and Space:

Small group as participants, remainder of class as observers
Participants seated in a circle or around a table, observers seated in outer circle

Activity:

Explain the procedure of small group or round-table discussion to students.
Discuss the values, and review the cues for group members and leaders as listed in the guide under discussion.
Select a topic.

Procedure

Select eight to ten participants; have remainder of class serve as observers.
Seat participants in a circle or around a table; have observers form outer circle.
Choose a leader or group facilitator.
Set a time limit, if desired.
Assign a role to each participant (see above); the role is not to be divulged until the discussion is completed.
Tell observers they will be asked to identify the roles participants are playing.
Proceed with the discussion.
Have observers identify roles after discussion is completed.
Discuss behaviors displayed by participants and observers.

Cues For The Teacher

List on the chalkboard the roles and behaviors of the observers and participants. It is probably advisable to have several informal discussions before role playing is introduced. The teacher might need to serve as discussion facilitator.

Hold a symposium in class where each member speaks on a related aspect of a large problem. Select a chairman to state the problem and give a brief history. For example, the problem might be, "Should commercials for toys which might be dangerous, be given on television?" Have the chairman give reasons why the topic is important enough to warrant discussion. Have the chairman introduce the speakers and their sub-topics related to the large problem. Give the audience an opportunity to ask questions after the symposium has been concluded.

Hold a lecture-forum for which the teacher or the class has invited a speaker to talk about something of interest to the class. For example: inflation, the crime rate, honesty in advertising or safety.

Have students watch a panel discussion, a lecture-forum or a symposium on television or, if possible, attend a meeting where one is held. Ask them to briefly report on the goal, procedure, behavior of participants and chairman and the outcome of the discussion they observed.

Have a film forum in which your class sees a film, then discuss it afterwards. Select a film which centers around a common problem, such as the energy situation. Briefly introduce and indicate what the viewers might look for. After the film, select several volunteers to formulate questions regarding the subject of the film. Appoint a chairman to lead a discussion of each question.

Use the book, Learning Discussion Skills Through Games, to teach the elements of discussion and participant behavior in a creative and sequential manner. (See references at the end of this section for information pertaining to this book.)

Discussion Topics

How can we improve our school's assembly programs?

Can cheating in the classroom be eliminated?

How can tardiness and absences in school be decreased?

What can be done to improve school spirit?

Can littering in the school, on the playground or in the city be decreased?

Should children be forced to go to school?

Should advertising be allowed on television?

RESOURCES

Elin, Rhoderick, J., Pathways to Speech, Learning Trends, New York, New York, 1973.

Galvin and Book National Textbook Company, Person to Person, Skokie, Illinois, 1973.

Irwin, Rosenberger, and Sloan, Speaking Effectively, Holt, Rinehart and Winston, New York, 1979.

Kemp and Gillespie, Speech, An Important Skill, Benefic Press, Westchester, Illinois, 1974.

Stanford and Stanford, Learning Discussion Skills Through Games, Citation Press, New York, 1969.

Tanner, Creative Communication, Clark Publishing Company, Pocatello, Idaho, 1973.

TABLE OF CONTENTS

Leadership Training

- Definition
- Goals
- Uses
- Performance Objectives
- Evaluations
- Procedure
- Sample Meeting
  - The Secretary's Minutes
  - Motions
- Activities
- Resources

LEADERSHIP TRAINING

DEFINITION

Most people spend a lot of time in groups, in school, work, church and recreational activities. All groups need leaders of one type or another, so it is important to have leadership training.

The goals of leadership can be developed by the process of simplified parliamentary procedure.

GOALS

Through leadership training the student will be able

to use basic principles of organization.
to accept group decisions.
to ask questions to encourage participation.
to work constructively.
to identify leadership qualities in others.
to use critical listening skills.
to summarize ideas.
to state differences between fact and opinion.
to encourage freedom of expression.
to exchange ideas and opinions in an objective way.
to express conflicting opinions courteously.
to assume responsibility of leadership.
to understand simple parliamentary procedure.
to respect the worth of individuals.
to demonstrate poise before a group.
to use appropriate eye contact.
to encourage others to participate in a group.

Students learn parliamentary procedure when they are ready for it and as they need it. Parliamentary procedure should not be taught or used just to take up class time. As in a small town that needs few or no traffic signs, some small groups need few or no rules in order to function effectively.

Parliamentary procedure is a set of principles and rules which have been developed over a long period of time to help groups reach decisions in a democratic way. It provides the opportunity for a full and fair presentation of views and a group decision based upon wishes of the majority. It also provides for the protection of the rights of every member of the group, the right to suggest action, to nominate or serve in a leadership role as an officer or to be free from unfair restriction by the majority of the group.

The basic goal of parliamentary procedure is to provide a way for a group to come to a decision in the simplest and most direct manner, protect the rights of the minority and insure the rule of the majority.

USES

Speech Arts Room meetings.
Service Club meetings,
    Scouts, Campfire, etc.
School Organizations
    Student Council
    Junior Red Cross
    Patrol meetings
    Athletic organizations
Family meetings
Social Club meetings
Discussion groups
PTA

Performance Objectives

The student will

know the topic.
listen carefully to the person speaking.
keep the meeting or discussion moving in the desired direction.
ask the opinions of everyone.
communicate skilifully and objectively in content and procedure.
encourage good interpersonal relations.
cooperate with others in working toward common goals.

EVALUATION

Participates in an election of officers.
Assumes duties and responsibilities as an officer.
Demonstrates leadership qualities in conducting the business of the group.

PROCEDURE

Officers elected includes President, Vice-President and Secretary. For the classroom, these officers might be helpful: Safety Chairman, Energy Saving Chairman, Courtesy Chairman, News and Sports Reporter and Room Host.

Job descriptions of each officer should be discussed before the election. Other officers may be added when the need arises (for example, after a unit on talks of famous Americans, a "Famous Quotations" Chairman may be added).

Committees may be formed and eliminated to fit the need (Junior Red Cross, Bulletin Board, Calendar Keeper, etc.) Building routine may affect the kinds of offices created.

Duties of Officers:

President:
To call the meeting to order.
To call for the reports of officers.
To keep the meeting moving along.
To preside over elections.

Vice-President:
To help the President.
To take charge when President is absent.

Secretary:
To write the minutes of each meeting.
To read the minutes of the last meeting.
To keep a record of officers and committees.

(In lower grades a simple oral statement of the previous day's activity will suffice.)

Safety Chairman:

To give short oral reports about safety in the speech room, in the halls and cafeteria. (A file box of cards of safety ideas or safety posters may be of help.)

To aid in opening and closing doors during disaster drills.

Following is a sample of a simple meeting, a description of the minutes and an explanation of motions.

Sample Meeting

Don: The meeting will now come to order. The secretary will read the minutes of the last meeting.
(The minutes are read.)
Are there any corrections to the minutes? If not, the minutes are approved as read. (or, The minutes are approved as corrected.)

Are there any announcements or reports of committees?

Is there any unfinished business?

Do we have any new business?

Jim: Mr. President (He "has the floor.")

Don: Jim. (The president "recognizes" him.)

Jim: I think we should plan what we're going to do at our meetings.

Don: That's a good idea. Who has a suggestion?

Barbara: Mr. President

Don: Barbara.

Barbara: I think that five of us should tell about our hobbies at each meeting.

John: Mr. President.

Don: John.

John: I think we might get mixed up that way. Let's talk about one hobby at each meeting.

Frieda: Mr. President.

Don: Frieda, you have the floor.

115

Frieda: I move that we talk about one hobby at each meeting.

Joe: I second the motion. (He does not have to be recognized to second the motion.)

Don: It has been moved and seconded that we talk about one hobby at each meeting. Is there any discussion? If there is no discussion, we are ready to vote. All in favor say, "Aye."

Most of class: Aye.

Don: All those not in favor say, "No."

A few: No.

Don: Since the majority of the class said, "Aye," we will talk about one hobby at each meeting.

Is there any other business? If not, the meeting is adjourned.

The Secretary's Minutes

The secretary's minutes should be simple and brief but accurate. They should tell the name of the class or club, the date, the name of the presiding officer, a brief summary of what was done, including motions which were made (whether passed or lost), who made them and the disposition of each motion. Also include the time of adjournment, and the signature of the secretary.

Motions

A "motion" is a suggestion or an idea that is put before a club or group for their decision. A decision is an answer, usually "yes" or "no."

A "motion" must be made, it does not just happen accidentally. Someone within the group must "make" a "motion" before the rest of the group can vote on it.

The proper wording is "I move that ...." not "I make a motion...."

A motion may be discussed before a vote is taken on it, but it must be disposed of in some way before any other business can be taken up by a group using the rules of parliamentary procedure correctly.

A motion must be "seconded" by some person other than the one who makes it before a vote can be taken about it.

The proper wording for a second is "I second the motion" or "I second the motion that...."

The president should always repeat the full wording of every motion and announce that it has been seconded before a vote is taken.

ACTIVITIES

Have the class perform as informed members of the city council, discussing any one of the following proposals:

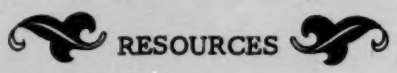
Improving bus transportation.
Improving Tulsa streets.
Improving playgrounds and parks.
Decreasing the juvenile crime rate.

Attend a session of city council, school board, PTA or another organization which uses parliamentary procedure, and give an oral report of the meeting.

Organize the class as the United Nations, assigning each student to represent a different country or as an assistant to the ambassador. Develop a statement (problem) which the representative to the United Nations can discuss.

Organize a student council. Discuss in a forum any one of the following problems or any other timely problem at your school.

Increasing enrollment or attendance.
Supporting school activities.
Improving school spirit.
Handling school discipline problems.



RESOURCES

Robert, Henry M., Rules of Order, Revised, Glenview, Illinois: Scott, Foresman and Co., 1970.

Sturgis, Alice, Sturgis Standard Code of Parliamentary Procedure, Second Edition, N. Y.: McGraw-Hill, 1966.

Thomas, Harry, Simplified Parliamentary Procedure, Washington D.C.: League of Women Voters.

TABLE OF CONTENTS

Oral Interpretation

- Definition
- Interpretive Reading
  - Definition
  - Uses
  - Goals
  - Aesthetic Values
  - Performance Objectives for the Reader
  - Performance Objectives for the Listener
  - Procedure
  - Evaluation
  - Resources
- Choral Speaking
  - Definition
  - Goals
  - Performance Objectives
  - Aesthetic Values
  - Cues for the Director
  - Procedure
  - Evaluation
  - Activities
  - Resources

Storytelling

- Definition
- Uses
- Goals
- Aesthetic Values
- Performance Objectives for the Storyteller
- Performance Objectives for the Listeners
- Cues for the Teacher
- Procedure for the Storyteller
- Evaluation
- Procedure for the Teacher
- Activities

Flannel Board

- Definition
- Preparing the Scene
- Procedure
- Resources

ORAL INTERPRETATION

DEFINITION

Oral interpretation for our purposes are activities in which speaking or reading is done from prepared materials. Some of the activities are

interpretive reading.
choral speaking.
reader's theatre.
retelling a story using literature as a source and then putting the story into your own words.
a combination of storytelling and drama such as flannelboard.

Electronic communication has given oral interpretation new importance and has opened new career opportunities for the skilled reader.

Reading is closely related to speech. Through speaking the child has had experience in phrasing, emphasizing words, using changes of pitch, volume, cadence, emotional tone, facial expressions and gestures. Expressive oral reading can lift the barren printed sentence into vivid meaning, maintaining the imagery and power of the spoken word. It is our goal that the student will put as much expressive animation in his voice, facial expression and gestures in reading as he would when he talks.

INTERPRETIVE READING

DEFINITION

Interpretive reading is reading orally with communicative expression and phrase fluency to an audience. It can be an exciting and exhilarating experience both for the readers and the listeners as it brings to life the written word and develops an appreciation and understanding of the language that is not possible in silent reading. It is an effective tool for developing the student's skill in oral reading, his understanding of literature and for enhancing his personal development.

USES

Informative Reading

reading announcements and instructions in a way to command attention

Social sharing of reading

oral reading in clubs and organizations

oral reading of stories to children, parents and other adults

television and radio reading

Dramatics

play reading, choral reading and poetry

GOALS

To develop comprehension, vocabulary, communicative expression and phrase fluency.

To improve listening skills for the listener.

AESTHETIC VALUES

Helps to draw groups together socially.

Uses a child's imagination and love of the dramatic as a participant and a listener.

Develops favorable attitudes toward reading because the dramatized situation is a familiar one to children from watching TV, movies, reading books and listening to the radio.

Develops appreciation of the written word.

Gives practice in translating words into images.

Develops self-confidence as the student forgets himself in the highly individualized content and the fact that reading level differences are lessened because each student is allowed a preparatory period, thus minimizing many reading problems.

PERFORMANCE OBJECTIVES FOR THE READER

The student will read orally

with effective timing, coming in at the right time and pausing for dramatic effect when needed.

with appropriate phrasing rather than word by word.

with a natural tone, rather than a "reading voice".

with intonation and inflection, suited to the selection being read.

with good diction in a clear voice.

with appropriate dynamics suitable to what is being read.

with correct pronunciation of words.

PERFORMANCE OBJECTIVES FOR THE LISTENER

The student will participate in the literary experience by

listening for the entertainment value.

listening for enjoyment of the spoken word.

using the imagination to visualize what is being read.

PROCEDURE

Relax and concentrate.

Select material for interpretive reading.

Listen to the model read the selection (model can be teacher or recording).

Discuss the selection as to how it should sound, what can be done to make it sound that way, and anything that would help explain what is needed. Look at performance objectives.

Concentrated Activity

Assign parts.

Allow students to practice, giving assistance where needed.

High Activity

Allow students to present their selections.

Transition

Give positive criticism for a better performance.

EVALUATION

Reads orally with effective timing.
- appropriate phrasing.
- natural tone.
- intonation and inflection.
- good diction and clear voice.
- appropriate dynamics.
- correct pronounciation of words.

Participate as listener.

Cues For The Teacher

Have students read plays interpretively. Play reading is a natural bridge to the reading of fiction, and the enjoyment and value of using plays for interpretive reading earns it a special place in this section. Play reading utilizes one of the most natural forms of expression: conversation. Since earliest language experiences are oral and conversation predominates, the dialogues in plays provide a natural transition to reading. It acts as a stimulus to word recognition.

The use of plays to improve expression and phrase fluency in oral reading has been recommended by reading experts based on limited but successful studies incorporating dramatic dialogues. Students cannot be inattentive or careless in reading or the desired effect is spoiled.

Undiscovered personality qualities in students are often brought out in play reading. When they play someone else, new and delightful aspects of their personalities are often revealed. Play reading allows discussion of personal qualities, manners, bad habits and ethical choices without selfconsciousness on the part of students or moralizing on the part of the teacher. They both can talk about the actions of the characters objectively, since the play is only imaginary.

- Use the tape recorder to develop skill in oral reading. It can be an effective aid in teaching primary oral reading. It has been useful in providing motivation, stimulation and accuracy. This technique may be utilized to reinforce the relationship between oral language and written language. The child practices his part on the tape recorder and can hear how he sounds and make proper adjustments. As he practices he improves and can hear the improvement, thus reinforcing the relationship between oral language and written language.

- Use echo reading to develop phrase fluence and intonation. A model reader (the teacher or a recorded voice) reads the parts in the play or story and the student listens. The student then reads or echoes the selection or dialogue with knowledge of the words and meaning already established, freeing him to read expressively. It allows the child to mimic and may be helpful in developing accuracy of performance. Have students read poetry interpretively. It has been said, "A poem is not a poem until it has been voiced." A poet choses his words not only for their meaning but for their beauty of sound and for their rhythm. So a poem can become an emotional experience both for the speaker and the audience. There are many fine recordings of poetry for various age groups. These can be used as a model for interpretation, as a vehicle for acquainting students with different kinds of poetry and as a motivator to read poetry aloud.

- Have a "Poetry Festival." Allow students to select poems they like. Find suitable background music for poems, if applicable. Assist readers with interpretation as necessary. In each class have a poetry contest if desired. Have judges select several students from each class to give their poems for the school in a special program.

- Present a "Talent Showcase." Talent shows help students prepare themselves for community involvement as well as providing motivation for performance. Encourage students to prepare a reading by editing a piece of literature, or giving a monologue (available in books from public library and book stores, for example, Drama For Fun by Cecil McGee), or forming a group to present a skit such as those found in Humorous Skits For Young People by Robert Fontaine.

- Correlate with a unit of study or feature a certain subject as a poetry project. For example, the following poems could be part of a "Fun With Animals" program.

  Students might want to wear something suggesting the animal which they feature.

  "The Camel," Invitation to Poetry, p. 75.

  "The Elephant," Invitation to Poetry, p. 76.

  "When You Talk to a Monkey," Poems Children Will Sit Still For, p. 57.

  "I Have a Lion," Poems Children Will Sit Still For, p. 57.

  "Tails," Poems Children Will Sit Still For, p. 56.

  "The Purist," Invitation to Poetry, p. 69.

  "The Chameleon," Invitation to Poetry, p. 69.

  "The Principle Part of a Python," Invitation to Poetry, p. 70.

- Present a play or prose selection using a dramatic approach to literature, "Reader's Theatre." In this type of oral interpretation, a literary script is presented with oral readers using their voices and bodies to suggest the feeling and action of the section. A minimum of scenery, lighting and costumes can be used as desired. These presentations are much less expensive and time consuming than "productions" involving memorization and the use of elaborate costumes, lighting, scenery and staging. Reader's Theatre Handbook by Leslie Irene Coger and Melvin R. White is a must for those who want to explore the many possibilities in this approach to oral reading.

The suggestions which follow can be used as a guide for "Reader's Theatre" presentations. The student may

assume a posture related to the character but acceptable for oral interpretation.

stay in character in a scene, even though not speaking.

use some device to let the audience know when readers are in or out of the scene being read.

hold the book (script) in one hand, leaving the other free to turn pages, hold the book open and gesture.

suggest movement rather than actually moving.

know the material so well that only a glance at the book is needed.

speak clearly, loudly and expressively.

RESOURCES

Arbuthnot, May Hill, ed., Time For Poetry, Chicago: Scott, Foresman, 1951.

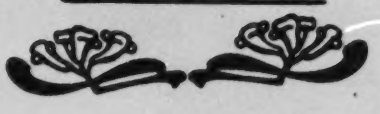
Coger, Irene and Melvin R. White, Reader's Theatre Handbook, Glenview, Illinois: Scott. Foresman and Company, 1967.

Dawson, Newman and Benthul, Sounds Series: Grades P-6, Westchester, Illinois: Benefic Press, 1969.

Lawrence, Marjorie, editor, An Invitation to Poetry, Menlo Park, California: Addison-Wesley Publishing Company, 1967.

Regniers, Moore and White, Poems Children Will Sit Still For, a selection for the primary grades, New York: Citation Press, 1969.

CHORAL SPEAKING



DEFINITION

Choral speaking is a group oral interpretation of prose and poetry with emphasis on the blending of sounds and voices and the use of timing to contribute to an effective presentation. There are several terms used to denote the art of speaking together. Some are:

Verse Speaking	Choric Speech
Choral Speaking	Choric Reading
Unison Speaking	Speech Choir

Choral reading uses literature (prose or poetry) and can be done in unison or in sections, as in an orchestra where each section is a sensitive contribution to a perfect blend. Some suggestions for arranging are as follows:

Unison - all speak the same thing together at the same time.

Parts - two-part/three-part; boys/girls; high voices/low voices.

Solos - one speaks alone or assumes a character.

Any combination of the above.

GOALS

To develop confidence through group participation.

To give practice in learning to cooperate in order to achieve the desired effect.

To allow individual practice on speech improvement as the group works on unity of thought, feeling, diction, pitch and inflection.

To aid in increasing vocabulary.

To aid in developing effective speech patterns.

To aid in recognizing rhythm, meter, cadence and dynamics.

PERFORMANCE OBJECTIVES

The student will:

Be attentive to the director.

Speak in unison, parts or solos with appropriate expression as practiced.

AESTHETIC VALUES

To experience the satisfaction of performing with a group.

To expand the understanding of language usage.

To develop an appreciation of the spoken word.

To perceive choral speaking as an element of drama and to understand how it contributes to the aesthetic qualities of drama.

To recognize the relationship of the performer to the listeners in choral reading.

To further develop an appreciation of literature.

CUES FOR THE DIRECTOR (TEACHER OR PUPIL)

Directing should be arranged so that attention is on the choir, not on the director.

Hand movements of the director should aid the choir, but not serve as a distraction.

The director's voice should never overshadow the interpretation of the choir. There may be a blending of the director's voice as needed within the choir.

Direct from the back of the room or seated in an unobtrusive place.

Direct in a manner that will not detract from the interpretation of the selection.

Approach poetry as an art form through the senses--creative experiencing through poetry.

PROCEDURE FOR CHORAL READING

- Relaxation and Concentration

  Conduct relaxation and concentration exercises.

  Choose material for speaking. Select literature that has a rythmic quality, emotional appeal and descriptive language.

  Introduce by telling about the author, and why this selection was made.

- Concentrated Activity

  Assign parts. At this point, silent reading might be preferred, depending on how fluent the pupils are in oral reading.

  Read aloud, stopping to discuss and to experiment with various interpretations and parts.

- High Activity

  Read aloud again, and practice until the desired effects are achieved.

  Use tape recorder to record practice.

- Transition

  Listen to recording and allow discussion for improvement.

EVALUATION

Gives attention to director.

Speaks with appropriate expression.

Cooperates with director and choral members.

ACTIVITIES

Select simple material as a beginning experience in choral reading, such as nursery rhymes and simple rhythmic poetry with a refrain. Discuss the interpretation. Have students repeat the selected phrase after you have said it with the expression you want them to use. By serving as a model, you can teach children to speak expressively rather than using a "sing-song" pattern. Continue to work with simple material until group can begin together, speak at the same rate of speed and finish at the same time.

Give shy children an opportunity to participate in speech experiences by including a speaking chorus in activities and productions. Parts can be added by the teacher to existing plays and programs. There is also some fine literature available which incorporates a speaking chorus. The following materials are examples:

Oral Reading and Linguistic series, Mildred Dawson and Georgina Newman. Westchester, Illinois: Benefic Press, 1969.
Sounds of Language series, Bill Martin, Jr., New York: Holt, Rinehart and Winston, 1972.
Greek Tears and Roman Laughter, Albert Cullum, New York: Citation Press, 1970.

The following examples of material listed in sequence for choral speaking might be helpful with poetry activities.

The Refrain. A simple type of response in which the group comes in as a whole on the repeated line or lines in each verse.

"The Wind," Robert Louis Stevenson
"The Little Half Chick," Spanish Folklore
"A Farmer Went Trotting," Mother Goose
"The Circus Is Coming to Town," Louis Abney
"In Come de Animals," Folklore Rhyme

Two-Part Choral Reading. Lyric poems lend themselves to this type of grouping. Its purpose is to provide contrasts, parallels, or characterizations.

"Who Has Seen the Wind?" Christina G. Rossetti
"Hiding," Dorothy Aldis
"Where Go the Boats?" Robert Louis Stevenson
"I Saw a Ship," Unknown
"Where Are You Going, My Pretty Maid," Mother Goose

Sequence Work. Details are built up to a conclusion or many details of a theme are presented. Individuals or small groups each add a detail or an image to the total idea.

"Someone," Walter de la Mare
"Black and Gold," Nancy Byrd Turner
"Autumn Fancies," Unknown
"Mice," Rose Fyleman
"Wynken, Blynken, and Nod," Eugene Field

Cumulative Work. This is the most difficult type of choral grouping. It involves, more than the other forms, the use of voice quality to achieve an interpretative effect. Individual voices, or groups of similar voices, are combined one after another to achieve a cumulative effect. The purpose is not simply to add greater volume, but to build a more significant climax.

"The Owl and the Pussy Cat," Edward Lear
"The Potatoes Dance," Vachel Lindsay
"The Creation," James Weldon Johnson
"The Mysterious Cat," Vachel Lindsay

Unison Work. This is the most difficult type of choral speaking to do well, although it is the form most often used by inexperienced directors when they wish their class to perform as a choral group. It should not be attempted until the choir has had sufficient experience to speak "as one voice." For elementary school children, it is best to limit unison speaking to short poems. Perhaps the greatest danger in unison speaking of poems is to give them in a sing-song fashion.

"Catkin," Unknown
"Rain," Robert Louis Stevenson
"Fog," Carl Sandburg

RESOURCES

Abney, Louise, Choral Speaking Arrangements for the Upper Grades, Magnolia, Massachusetts: Expression Company, 1973.

Abney, Louise and Grace Row, Choral Speaking Arrangements for the Lower Grades, Magnolia, Massachusetts: Expression Company, 1973.

Bryan, Rita, Choral Speaking, Belmont, California: Lear Siegler, Inc./Fearen Publishers, 1978.

Coger, Leslie and Melvin White, Readers Theatre Handbook, Glenview, Illinois: Scott, Foresman and Company, 1967.

Cullum, Albert, Greek Tears and Roman Laughter, New York: Citation Press, 1970.

Martin, Bill, Jr., Sounds of Language series, New York: Holt, Rinehart and Winston, 1972.

McGee, Cecil, Drama for Fun, Nashville, Tennessee: Broadman Press, 1969.

STORYTELLING

DEFINITION

Storytelling is one of the earliest forms of communication and may be

recounting events.
retelling a story already known.
creating a story from the imagination.

but above all, it is told dramatically. It is the art of giving joy and instruction to a listener through word pictures.

USES

Sharing experiences.
Illustrating vital points.
Climaxing or finishing important messages.

GOALS

The goals of storytelling are

to develop selectivity in literature.
to develop the art of conversation - telling anecdotes, jokes and riddles in an entertaining way.
to aid in expressive language development.
to develop more effective communication
    telling events in sequence.
    use of the imagination.
to develop the skill of speaking audibly.
to develop an empathy for people of various circumstances and environments.
to develop self-confidence as a child forgets himself in the telling of the story.

Aesthetic Values

Entertainment.
Handing down ideas, values and standards of behavior.
Establish rapport with listeners.

PERFORMANCE OBJECTIVES FOR THE STORYTELLER

The student will

have an interesting first sentence.

tell what happened in sequence, using complete sentences.

include a beginning, middle and an ending.

use communicative expression and expressive language.

use different voices for different characters if conversation is used.

PERFORMANCE OBJECTIVES FOR LISTENERS

The student will

listen to the storyteller as he would want others to listen to him.

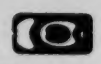
wait until the end of the story before he asks any questions.

listen for the main idea and sequence of events.

CUES FOR THE TEACHER

Use "good sitting" throughout the storytelling session. Good sitting means that the child is able to sit by himself without leaning on others, sprawling, etc., and waiting his turn.

Do keep children close together in the story circle so they can experience the group dynamics.

PROCEDURE FOR THE STORYTELLER 

Read the story several times to know the action, sequence of events and different characters. If necessary, write an outline.

Think of an interesting first sentence, a way to build interest or suspense and an ending.

Practice telling the story until it flows easily with appropriate expression and language.

Tell the story to the class.

Discuss with the class the positive criticisms as well as what could have been improved to meet the performance objectives.

EVALUATION FOR STORYTELLER

Structure and Sequencing

Communicative Expression

Use of imagination in expressive language

Build interest or suspense

EVALUATION FOR LISTENER

Courteous listening

Identification of sequence and main idea.

PROCEDURE FOR THE TEACHER

See Activities Section of this guide for the particular type of story being used (recounting events, retelling or creating a story).

ACTIVITIES

Reserve a place in the room for storytelling. Use a symbol to designate the space; for example, a story book character. Carpet squares or cushions will make this area more special.

Begin storytelling with young children by allowing them to supply words or sounds as you, the teacher, are telling the story. For example, in the old tale, "The Conjure Wives," students can give the sounds of the wind howling, the owls hooting, the fire crackling and the old witches laughing. By supplying the sounds as a group, children will develop confidence in hearing their voices.

Devise some means of controlling the volume of the sounds the class supplies in a teacher-told story. For example, an arrow can be used. When the arrow is turned downward there is no sound. As you turn the arrow upward the volume increases.

Dramatize stories that have been told. Storytelling is one of the easiest ways to initiate drama activities. The story should be suitable for dramatization. Refer to the drama section of guide.

Use a special item such as a music box or a bell to indicate it is story time.

Invite a skilled storyteller as a guest artist to share stories with the class.

Encourage students to recount jokes, give description, and share experiences as a prelude to creating and giving original stories.

Discuss how storytelling was a means of preserving history, before books were written. Discuss and tell various types of stories such as myths, folktales, fables, epics and short stories.

Encourage students to participate in a story told by the teacher by supplying appropriate actions at their seats. For example, accelerating an engine, steering a car and braking a car.

Have the class participate in creating a story. Ask the class to suggest three ideas; for example, a hat, a telephone and a cat. Tell them to help you remember the ideas. Start the story with any of the ideas mentioned and at the appropriate moment stop and ask such questions as:

"And what do you think the detective said?"
"What do you think they saw...?"
"What do you think happened next...?"

Accept the input made by students. Select ideas which fit best with the story you are telling. Keep the stories short at first. As class members become acquainted with this form, let them take over the storytelling.

Celebrate the birthday of Hans Christian Anderson by telling some of his stories, such as "The Swineherd," "The Nightingale," "Tinderbox," and "It's Perfectly True." Hans Christian Anderson, Harcourt, 1938.

Have students create original stories from pictures. Select pictures which suggest action and which children can relate to their experiences. A technique which will help children include a beginning, a middle, and an ending is to have the student imagine what might have happened before the picture was taken or drawn, what is happening now and what might happen in the future.

Collect titles of articles, newspaper headlines and so forth and have students use them for story ideas.

Play mood music. Ask pupils to visualize what the music suggests and in turn create a story based on their imaginings.

Play recordings containing a sequence of sounds. Such records as Aural Imagery (available in Speech office, Education Service Center) and those containing eerie sounds (usually available around Halloween) motivate pupils to create interesting stories.

Use various types of puppets to tell stories. Encourage pupils to make puppets and record stories for variation. Puppets can introduce the story, make comments or react to parts of the story.

Illustrate a story by making a flip card book on large cards, containing scenes from the story to be told.

Use the opaque projector or overhead projector to project illustrations of the story on a screen.

Paste or draw pictures illustrating scenes from a story on a roll of paper so that as it is unrolled the scenes will appear in sequence as the story is told. The roll can be placed in a box which is cut out to look like a TV set. Slits can be cut above and below the viewing window for the paper to pass through.

Use flannelboard to make stories more interesting. (See following section, "Flannelboard.") Pictures placed on flannelboard should enhance the story rather than become the main attraction.

Use the following "What Ifers" to give students story ideas. What if....

There were no more flowers.
People suddenly couldn't speak.
Animals could talk.
Everyone in the world looked alike.
Dreams could come true. Which one would you select?
Boys were changed to girls and girls to boys.
You could travel anywhere in the world in a magic sleeping bag.
You were a drop of rain. Where would you like to fall?

All the ground was dug up and replaced by cement.
You were a worm. Where would you like to crawl?
You were transported to a land in the past where you didn't know the language.
You were invited to travel to another galaxy by a space creature.
Your pencil started a conversation with you. What would you say?
Gravity lost its pull.
Food could be eaten in pill form.
America were still an unknown continent.

FLANNELBOARD

DEFINITION

Flannelboard is telling a story, using scenery and characters placed against a flannelboard to present a visual picture of certain scenes in the story as it is told. The flannelboard itself is commercially made, but if you haven't one, it can be made by placing felt or flannel across a display area such as a bulletin board or any flat surface that can be propped up for the children to see.

PREPARING THE SCENES

Scenery and characters are made on cotton flannel, felt or paper (and painted or colored, if desired).

If paper is used, glue velcro, felt, flannel or other suitable material to the back so it will stick on the flannelboard.

An overhead projector is easy to use for making the characters and scenery. Pictures from books and magazines can be used in addition to the regular story illustrations.

Some scenery and characters can be used several times during the story, saving preparation time.

Keep the scenes as simple as possible

Make the characters and scenery large enough to be seen easily by the viewers.

PROCEDURE

Decide which scenes to depict.

Prepare the characters and scenery needed for the scenes.

Practice telling the story, using the performance objectives and cues presented in the Storytelling section as a guideline.

Place the completed scenes in order close to the flannelboard so they are easily accessible yet unobtrusively placed so as to keep the focus on the story and scene rather than on getting the scenes to the flannelboard.

RESOURCES

Bauer, Caroline Feller, Handbook for Storytellers, Chicago: American Library Association, 1977.

Tooze, Ruth, Storytelling, Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1959.

Way, Brian, Development Through Drama, Atlantic Highlands, N.J.: Humanities Press, 1967.

Many anthologies of stories appropriate for specific ages are available in public libraries, school libraries/media centers, and home libraries.

TABLE OF CONTENTS

Social Skills

Definition

Goals

Activities

Evaluations

Resources

SOCIAL SKILLS

DEFINITION

As reported in the Speech Communication Association's "National Project on Speech Communication Competencies," there are five categories of communication acts or functions.

One of the five functions is called Ritualizing. It is one of the communication acts which serves primarily to maintain social relationships and to facilitate social interaction, such as greeting, taking leave, participating in verbal games (Mother, May I? Pat-a-Cake), reciting, taking turns in conversation, participating in culturally appropriate speech modes (for example, teasing, shocking, punning, playing the dozens) and demonstrating culturally appropriate amenities.

Ritualizing or recognizing the rules for social behavior is a powerful form of social control. Whether you call the rituals manners, etiquette or social skills, they are important and unavoidable. They are not a new idea. The observance of the ritual of etiquette is a part of the culture of all peoples in all periods of history. As far back as evidence of man's development can be traced, human society has recognized the fact that disciplinary organization is necessary. This is the origin of law, ethics, customs and social skills. Social skills need to be used in every human contact.

The social rules (ritualizing) change to meet social change. Some rules of etiquette have changed to simpler rules, but the basic need for social skills remains the same.

There is adequate evidence that a need exists for the teaching of social skills.[1]

---

[1]Cartledge, Gwendolyn, Milburn, JoAnne F., "The Case for Teaching Skills in the Classroom," Review of Educational Research, Vol. I, No. I, Winter, 1978, pp. 133-156.

Instruction in ritualizing (social skills) will result in heightened teacher effectiveness, and better student self-discipline, along with improved relationships between students and others in their environment.

GOALS

Social skills to be developed by students are

to listen courteously and tolerantly.
to talk with others without monopolizing.
to talk with others without interrupting.
to cooperate with others.
to respect the rights of others, the worth of another individual.
to use eye contact appropriate to a given culture.
to express conflicting opinions courteously.
to speak in appropriate language style for the occasion.
to pronounce correctly.
to speak audibly and at correct rate.
to talk with an adult.
to respect other's views and opinions.
to use socially facilitating forms of communication.
to identify leave-taking cues.
to be aware of personal space zone.
to develop self-management.

The teaching of social skills and teaching of Speech Arts cannot be separated. Many of the social skills can be developed through exploring the activities elsewhere in this guide.

ACTIVITIES

Activities based on dramatizing and discussing the following:

Cafeteria, hall and playground manners.
Using the telephone.
Dining out.
Audience behavior.
Rituals of democracy.
Introductions
Respect for public property.
Care for borrowed articles.
Party manners.

Allow students to practice using social skills by introducing parents at Back To School Night.

Using telephones from Southwestern Bell, in the classroom, requesting a demonstration from the company.

Entertain parents at an after school party or after a play.

Appoint or elect hosts for the cafeteria tables.

Have a room host who will introduce visitors or new students.

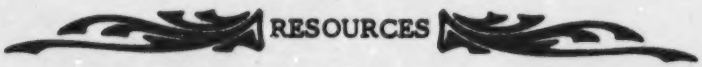
Explore with class social customs of other cultures, such as Japanese, Spanish, etc.

In the Speech Arts room, observe for a length of time social customs of another country, such as leaving shoes by the door.

EVALUATION

Participates in class using social skills.

Participates in a social setting using social skills.



Leaf, Munro, Manners Can Be Fun, (gr. K-3) rev. ed., Philadelphia: J. B. Lippincott Company, 1958.

Lee, Tina, Manners To Grow On, (gr. 4-7), Garden City, N. Y.: Doubleday & Company, Inc., 1955.

Sylvester, Robert H., Manners Don't Come Naturally, rev. ed. (gr. 3-5), St. Louis, Mo.: Concordia Publishers, 1971.

TABLE OF CONTENTS

Puppetry

- Definition
- Goals
- Procedure
- Cues for Puppeteer
- Cues for the Teacher
- Puppet Stage
- Activities
  - Puppet Practice
  - It's Fun to Talk to Puppets
  - Something On A Stick
  - People Puppets
  - You Are There
  - A Little of This and That
- Resources

PUPPETRY

DEFINITION

Puppetry is the performance of puppets or the manipulation of puppets. Puppets are figures of people, animals or other things which are manipulated by a puppeteer. Even though puppetry can be considered an art form, it is primarily used as a Speech communication process in the elementary classroom. There are different kinds of puppets, among which are hand puppets (glove and sock puppets), stick puppets, shadow puppets and paper-sack puppets.

Stick puppets - These puppets can be cardboard figures with a stick attached to the back. The puppet is then moved from side to side to suggest animation.

Shadow puppets - These puppets are like stick puppets except that they are not colored and have holes in the faces for features. The shadows of the figures are seen as they are manipulated behind a screen.

Paper-sack puppets - The character which the puppet is to represent can be colored directly on the sack. Cloth, yarn and other ornamentation can be glued on to make interesting features and costumes.

Hand puppets - These include the glove, mitten and sock puppets. The puppet's head may be a part of the glove or sock, with an opening for a mouth. Other heads may be stuffed, made of a styrofoam ball or anything else that strikes the imagination. The heads are controlled by the hand. Buttons or bits of felt can be added to serve as eyes, nose, mouth or other features to give the puppet personality.

The use of simpler forms of puppets in the drama room provides opportunities for children to express themselves creatively and to work together cooperatively. Many teachers discover that children often respond through puppets when they are unable to perform otherwise. The puppet serves as a mask, enabling the shy child to achieve a freedom he cannot attain in acting a part. Behind the puppet stage, the timid child can lose inhibitions and enter into the drama without self-consciousness.

Puppets may be used not only in the Speech Arts room, but in other subject areas as well. Subject areas such as social studies, history, math, science, library and any other are enriched by puppets when they are used for

motivating
varying presentation methods
presenting factual information in an interesting way
building self-concept and releasing inhibitions
displaying things learned in a unit
information

GOALS:

To provide opportunities for children to express themselves creatively.

To provide practice in working together cooperatively.

To allow a shy child to hide behind a mask, releasing inhibitions.

To provide a non-threatening vehicle for building self-confidence.

To vary motivation and presentation methods thus making lessons more interesting and maybe getting concepts across to more people.

To develop characterization by having puppets move and speak according to character.

To develop speech skills by projection of voice so it can be heard and understood by audience.

Puppetry gives children the freedom to expand themselves...to go beyond whoever they are. The puppeteer gives life and meaning to a spiritless form.

PROCEDURE

Have students become very familiar with situation or story being played.

Allow students to practice with the puppet they are to use in order to gain proficiency in manipulating them.

Have students combine the action and words.

Show students how the different puppets can move effectively across the puppet stage.

Select students to demonstrate effective ways for the puppets to move and talk from the puppet stage.

Allow practice time with puppets on the puppet stage.

Present performance or situation.

CUES FOR PUPPETEER

Keep puppet's eyes focused on the object to which it is looking at - don't let it stare off into space, up at the ceiling, or away from the puppet to whom it is talking.

Move puppet's mouth in rhythm with words being said.

Use as much of the stage space as possible.

Get involved with the puppet and know how the puppet feels about the world so you can make it act accordingly.

CUES TO THE TEACHER

Puppets should not be used for authority figures if students are going to interact with them, otherwise the puppets will be "just another funny-looking adult."

Be prepared to teach from a different set of lesson plans, if necessary, with puppets.

Limit the play to a certain number of minutes to prevent the adding of dialogue during the performance.

Limit number of players to those who can get in puppet theater playing area.

Have children include in their original plays a recognizable plot, a limited number of characters, and the beginning, the development and the ending.

Keep the dialogue brief and exciting.

Allow players to rehearse enough to learn to manipulate the puppets so they can match the actions to the words the puppets speak.

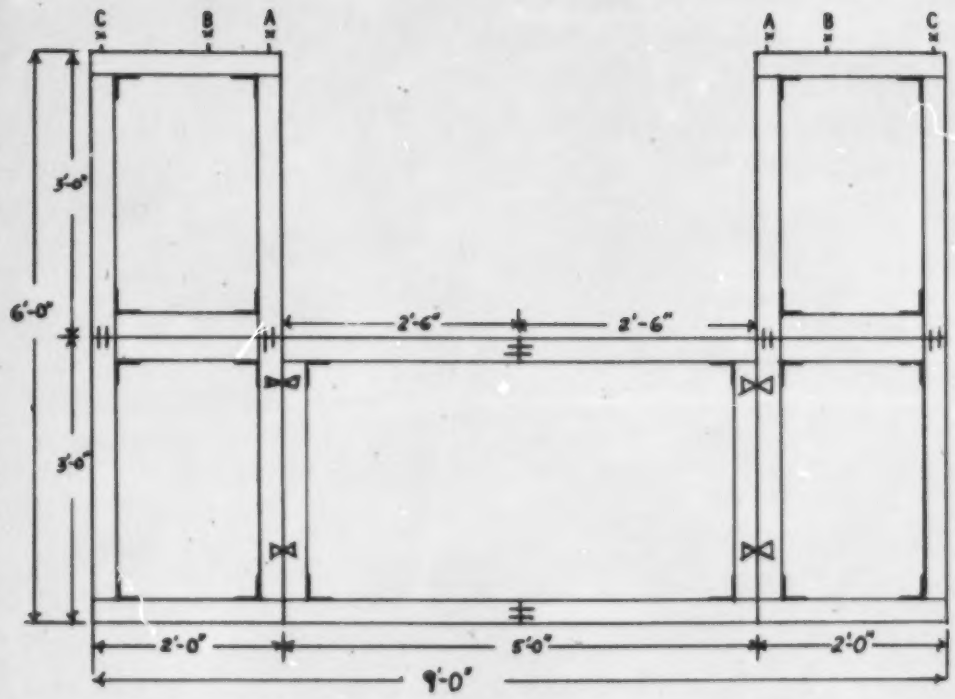
Incorporate music and sound when appropriate or for variation.

PUPPET STAGE

A puppet stage may be improvised from an overturned table or may be built especially for puppet shows. A diagram is included which can be used as a guide for building a puppet stage.

FRAME

Main Section - Rear-elevation



LEGEND: ▬ - Hinge on front - use 2 1/2" fixed pin back flap hinges

⋈ - Hinge on back - use 2 1/2" fixed pin back flap hinges

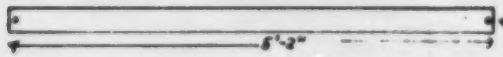
L - 3" metal corner brace

T - Location of holes on top edge for cross bars

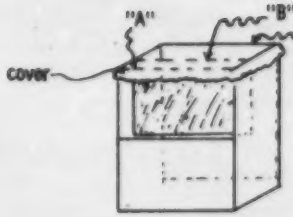
Use ϕ 8 3/4" wood screws to attach all hardware

Lumber - Use 1" x 3" clear white pine

Cross bars cut three (3) A, B, and C



o - hole for pin use 16d common nail for pin



Make cover from same material used to cover frame

Bar "B" - attach black cotton cloth which will not obstruct vision. Cloth must be 60" x 36" (seamless).

Bar "C" - attach black cloth which will allow little or no light through. Cloth must be 60" x 60" and may have seams.

PORTABLE PUPPET THEATRE

Designed by

Richard E. Eschliman

PUPPET PRACTICE

Objective:

Students will practice manipulating puppets.

Special Equipment:

Puppets.

Participants and Space:

Any number, group seated in circle or semi-circle.

Activity:

Discuss the manipulation of puppets with class. Have the class become familiar with ways to operate puppets by having them use just their hands, fingers, wrists, elbows and shoulders to show possible movements, then having them use simple glove puppets to do the movements. Show the students various movements possible: front to back, side to side, around in circles and up and down. Then do the simple activities which follow:

Shake head yes - tentatively, enthusiastically, etc.
Shake head no - vehemently, sadly, firmly
Beckon with one arm - Come here!
Clap
Think - with hand on face
Creep - shifting weight from one side of puppeteer's hand and arm to other side
Sneeze - ahh (moving puppet back) chooo (moving puppet forward quickly)
Crying, hands to face - soft crying, then loud crying
Bowing - puppet upright bending from its waist forward, slowly, then quickly
Looking up and down and all around
Reading
Shy - looks around tentatively, turns from audience, turns slowly back, covers face, etc.
Walking - shift weight consistently. Encourage puppeteers to work out a distinctive walk for their puppets
Running - like walk, except faster
Hopping - fainting, falling, flying

Cue For The Teacher:

These activities were taken from DRAGONS ARE TOO SELDOM PUPPET THEATRE, Department M, 649 Main Street, Deadwood, SD 57732. For more activities and information contact them; experiment with students' ideas.

SOMETHING ON A STICK

Objective:

Students will participate in puppetry activities, using stick puppets.

Special Equipment:

Puppets, puppet stage, roll of paper on which are painted or pasted scenes.

Participants and Space:

Small groups use puppet stage, remainder of class serves as audience. Audience is seated in a semi-circle or rows facing puppet stage.

Activity:

Stick puppets are easy to manipulate and especially suitable for younger children. Characters as well as objects such as boats, sleds, can be made and fastened to various kinds of sticks. The following is an example of a dramatization, using stick puppets.

A Day in the Life of Eku

Make, or have made in art, a picture reel from paper which can be fitted at the back of the stage. Scenes can be painted on white paper or pasted on blue paper. Examples would be icebergs of various sizes, snow drifts, broken ice. At one point the aurora could be used. Scenes should be made to fit the sequence of the action.

Stick figures of Eku, his family, other Eskimos, a canoe, a dog team, a sled, seals, a bear and whatever else would enhance the story can be created from cardboard.

Dialogue and action can be created by children and teacher

1. Eku comes out of his igloo, calls his dog and hitches it to his sled. (One puppeteer can hold Eku and the sled, another the dogs. Swaying the sticks gives the impression of motion.)
2. Eku passes men in canoes.
3. He alights from his sled and walks over to watch a group of seals.
4. He boards his sled again and rides on.
5. A polar bear approaches and he turns his sled around and hurries away.
6. (Stop and reverse reel)
7. Eku returns home, following the same route.
8. The family is waiting. His mother and sisters run out to greet him. They question him about his day.
9. The dogs and sled are put to rest for the night.

PEOPLE PUPPETS

Objective:

Students will improvise situations using puppets.

Special Equipment:

Puppets and puppet stage.

Participants and Space:

One or two students at a time are puppeteers; remainder of class serves as audience.

Activities:

The situations which follow will give students practice in manipulating puppets.

Two puppets meet, share a secret and exit together.
One puppet enters, signals to the second puppet who enters and waves. The puppets bow to each other, shake hands and walk off.
One puppet walks on slowly. The second puppet creeps up behind him and frightens him with a tap on the shoulder. The first puppet jumps up, then falls over in a faint. He is carried off by the second puppet.
Puppets meet and dance.
A puppet pops onto the stage, points to himself, then bows and pops out of sight.
A very timid puppet appears and looks at the audience. He pauses, gently waves hello and disappears.
A puppet with a case of hiccups runs on, puts his hand over his mouth, holds his breath, exhales, pauses and decides he's cured.
A puppet with a cold enters slowly, sneezes several times, each time more loudly, pauses looks at audience, then runs off.
A show-off puppet struts on, points to himself, bows eloquently, applauds himself, then struts off.

YOU ARE THERE

Objective:

Students will participate in puppetry activities related to social studies themes.

Special Equipment:

Puppets and puppet stage.

Participants and Space:

Several students serve as puppeteers, remainder of class as audience. Audience is seated in a semi-circle or row facing puppet stage.

Activity:

Using puppets to improvise situations from social studies themes can provide an exciting change of pace as well as reinforce learnings.

Transform the puppet stage into a time machine by decorating it with blinking lights such as those used on Christmas tree and knobs. Make puppets from whatever period in history is being studied. For example, if ancient Egypt is the unit, make puppets to represent a pharoah, a worker, an embalmer, an Egyptian princess or even a pyramid or sphinx. Create two contemporary puppets to serve as television or newspaper reporters.

Have a "You Are There" program in which puppets enter the "time machine" and are transported to another era. Students can spend some time writing a script or if they have sufficient background information, they can improvise an interview.

A LITTLE OF THIS AND THAT

Objective:

Students will participate in puppetry activities.

Special Equipment:

Puppets, puppet stage.

Participants and Space:

Numbers of participants vary, remainder of class serves as audience. If all students are involved as participants, seat students in a circle. If a group is using puppet stage, seat audience in semi-circle or rows facing stage.

Activities:

- A puppet representing a character from history or another country can discuss why he dresses the way he does, tell about his life style, time in which he lives and where he lives. He can question audience and they can ask him questions.
- Dramatize a story.
- Use puppets to develop good speech habits. Have a puppet say a tongue twister. Then tell in a funny way that now that he has a fine voice and has developed good speech, he is thinking about taking _____'s place as a broadcaster.
- Use puppets for correlation with other subjects; for instance, as different kinds of clouds (stick puppets) or as a lung (sponge puppet) for science.
- Have a puppet do drill work, such as having pupils move to designated areas of stage, then react in comical ways when correct movements occur.
- Have a puppet dismiss children from class, give announcements, discuss school rules with children.
- Have puppets available for rainy day activities during recess time. A family group is satisfying for younger children to use.
- Do a choral reading of a familiar selection, having the students use identical puppet movements as they give the reading. Paper sack puppets or hand puppets can be used. A puppet stage is not necessary.

IT'S FUN TO TALK TO PUPPETS

Objective:

Students will talk with a puppet and for a puppet.

Special Equipment:

Puppets.

Participants and Space:

Audience seated in a semi-circle.

Activities:

Introduce a puppet of your choice to class.

Have puppets question students and make observations about members of the class, such as: Is that a special dress? Who is wearing the most colorful shirt today?

Engage in teacher-puppet conversation.

Pass puppet from person to person. Tell pupils that if they wish they may have the puppet speak when it reaches them. Permit them to pass the puppet on without having it speak if they prefer.

RESOURCES

Baird, Bil, The Art of The Puppet, New York: MacMillan Ltd., 1965.

Cochrane, Louise, Tabletop Theatres and Plays, Boston: Plays, Inc., 1973.

Pauludain, Liz, Playing With Puppets, Boston: Plays, 1975.

Peters, John and Anna Sutcliffe, Creative Masks for Stage and School, Boston: Plays, Inc., 1975.

Snook, Barbara, Making Masks For School Plays, Boston: Plays, Inc., 1972.

Speaight, George, Punch & Judy, A History, Boston: Plays, Inc., 1970.

Wall, White and Philpott, The Puppet Book, London: Faber and Faber Ltd., 1965.

Yerian, Cameron and Margaret, Puppets and Shadow Plays, Chicago: Children's Press, 1974.

TABLE OF CONTENTS

Electronic Communication

Television for Speech Arts Instruction

Cues for the Teacher

The See Game

The Sell Game

Tape Recorder

Film Making

Broadcasting

Resources

TELEVISION FOR SPEECH ARTS INSTRUCTION

Much has been written about the effects of television viewing on children's personalities, values and morals, with most educators agreeing that television is a powerful influence not only on children's lives but on adult lives as well. This powerful tool can be put to use in the classroom to enrich a curriculum, teach skills, practice and drill, and to stimulate students to new insights and discoveries about themselves and the way they performed on certain activities. Commercial television, cable television and video-tape with playback have been used in the activities presented here.

One of the biggest assets of video-tape is that the students can view a play rehearsal, choral speaking or other activity, criticize it and make corrections immediately. This would go along with the immediate positive reinforcement ideas of the computer teaching machines. When a group of students has reached a degree of competence in an activity, it can be taped and used for modeling and for instruction. With interrupted viewing and discussion, certain aspects of a skill can be pinpointed.

One of the items which needs attention before going on is that when the television is used in the classroom, the students should be instructed that passive listening such as is done at home must be replaced with <u>active</u> listening. An academic climate should prevail. The elements of such a climate should be discussed with the students and repeated at intervals. The business of television in the classroom is not so much to entertain, but to instruct. The teacher should bear in mind why the TV was chosen over other means of audio-visual material.

Another item is that the television cannot replace person-to-person teaching. Many studies have been conducted in this area, but one is cited which sums up many of the findings. This was the "Effect of Instructional Television on Personality Perception," by Milton James McMenamin. In a previous study Marshall McLuhan (1967) suggests that the same personality presented two ways, face-to-face and televised, will generate differences in viewer perception. "Perception is sensation plus meaning," and changing the sense ratios causes different sensations and perceptions to the viewer. He goes on to say that TV "cools the excitement of face-to-face contact with the teacher." McMenamin's study bears that out, and his implications are that a TV teacher needs more force to "replenish, in some amount, the forcefulness diminished by the TV system," and that face-to-face perception causes "interacting adjustment mechanisms to come into play." These are self-esteem, social instinct and search for approval on the part of the student. He says that the need to maintain poise and create a good impression is of little value to a student facing a TV set, and that empathic tensions are reduced. In order to compensate for this, the TV personality must be "heated up" either by a "high-key" instructor or through production, somehow, to achieve optimum results from an educational TV presentation. He says it is time to put the medium itself under scrutiny. "We need to know how TV students best learn, from whom, then realistically program for predetermined effects."

This study has meaning for elementary teachers as they think about using the TV in the classroom. Just as in choral groups (both musical and speaking) one exaggerates the pronunciation of words so they will be understood. There is a parallel here. Because of the filtering through the TV screen, the performer must

exaggerate to get the degree desired for the viewer. Just how much, what kind, and where this is applicable bears further experimenting. This would also be a problem for the production end, or the Cable TV department at the Education Service Center, since more ambitious productions will be done with their help and knowledge. Stay away from trying to discuss the technical end of TV such as lighting and special camera effects. It is better left in the hands of the expert. Help is available from some talented people in this area at the ESC.

Cues For The Teacher:

Guidelines for good instruction under any conditions or medium would certainly apply in addition to these.

Plan which lesson style would be most effective.

Narrative

Lecture-demonstration
Exposition and/or demonstration plus reaction or talk-back

Pictorial (voice plus pictorial emphasis as in a documentary)

Skill presentation (example: dance step)
Criticism and comment (student practicing a skill with teacher comments)

Dramatic Presentations

Dance and Theatre
Interviews and panel discussions

Motivation for the lessons should be done by a live teacher first with discussion afterwards.

State the goal or objective of lesson presented.

Avoid excessive or jerky movements while on camera.

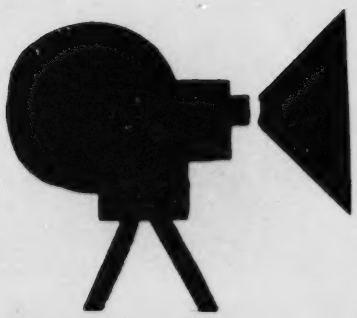
Move from place to place and pick up objects more slowly and deliberately while on camera than in conventional classroom.

Keep your eye off the camera unless called for by what you're doing.

Learn to relax, as TV accentuates nervousness and tension. This will come with practice.

Evaluation of the TV lessons are needed by both the teacher and the students after completing them. Pertinent questions regarding the effectiveness of the lesson as presented should be answered. Suggestions for improvements should be presented.

The activities which follow are written very informally for clarity and convenience in using them in the classroom.



"The See Game"

Commercials Where You'd Least Expect Them

Audiences usually are not aware of the "secret" advertising contained in movie and TV programs. Some examples are as follows:

The hero driving a certain make of car
The soft-drink machine (Dr. Pepper, Coke, 7 Up, etc.)
Any fast-food chain in the scene (Kentucky Fried Chicken, Arby's, etc.)

Many advertisers get their products into these situations by hiring promoters to convince the directors to use these products in movies and programs. Advertisers get quite a bargain in advertising this way, as a 60-second TV ad can cost a company many thousands of dollars, while "secret" advertising costs practically nothing. Advertisers let the film company use their product during the filming free of charge. For example, a cola company may provide the cast and crew with all the coke they can drink in return for showing a billboard of their advertising or a coke machine in the film or program.

The next time you go to a movie, keep this in mind: You may be buying more than just a movie ticket and a bag of popcorn!

Ask students to make a list of products and the programs involved in "secret" advertising as they watch TV or a movie for an evening.

The "Sell" Game

One of the easiest ways for elementary children to understand propaganda techniques is critiquing the advertising on television. Advertisers use "happy" or "glad" words and "up-beat music" to get the listeners' attention, then they might use some of the following propaganda techniques, from Scholastic News Citizen, Feb. 8, 1979, Vol. 47, No. 15.

The Basic Ad is the simplest type of ad. It shows the product and the brand name. Advertisers hope that remembering the name will be enough to make you choose it when you shop. Example: "Isn't it time you made a clean sweep? Get the original Acme Broom, it'll help you clean up your act."

The New, Improved Ad explains that changes have been made in a product. Advertisers hope you will believe that the "improved" product is better than the other brands. Example: "Friends, aren't you tired of sweeping, sweeping, sweeping, etc?"

The Expert's Choice Ad shows an expert telling you to try a product. People usually trust experts, so they might buy the expert's choice. Example: "I'll probably sweep more floors this month than you'll sweep in a lifetime. I'm a professional. So when I need a new broom, I reach for the best: Pro-Bristle Sweep. These brooms are made for the really tough jobs. They'll sweep miles farther than an ordinary broom. Believe me, I should know. I'm a professional. And I don't kid around."

The Snob Appeal Ad says, "This product is not for everybody." People may feel they are special if they can afford to buy it. Example: "All my friends are dying to know how I got my hands on a Bella Broom? After all, only 200 Bella Brooms are made each year--and from only the rarest and most expensive straw and wood. Bella Brooms may cost more (a lot more!) but my floors are worth it. I wouldn't let another broom touch my precious floors. (You can have a Bella Broom, too: buy one at the housewares department of the best store in town.)"

The Public Service Ad shows that the advertiser has a heart. It says, "We care" (about the environment, or the economy, or something like that). People might prefer to do business with a company that "cares." Example: "Worried about pollution? Want to do your part to save energy? A Piney Woods Broom is the answer to your prayers--to all prayers. Buy a Piney Woods Broom and sweep away polluting waste and save electricity at the same time! No power-hungry vacuum cleaners for you! That's right, join the Piney Woods fight for a more beautiful America! Our brooms are hand-carved by mountain craftsmen."

Ask students to bring examples of these ads from TV or other media and be prepared to tell which of the techniques were employed in the sell.

Ask students to create a product and advertising for the pupose of selling it to the public, using one or more of the techniques above.

Divide the class into groups of 3 to 5 people.

Assign each group a different advertising technique to use to sell the product.

The following rules can be used as guidelines:

Make up a good brand name for your product.

Decide on the music to use.

Write the script, assign parts and practice.

Present commercials to class.

164

TAPE RECORDER

The tape recorder is a valuable teaching aid, it should be used when it enables the teacher to do something that would be impossible to do otherwise.

The tape recorder can be used in listening activities. The teacher must plan these activities and orient the children. The children must understand what is required of them in a particular listening activity.

Courteous listening should always be required. Nothing can be gained with the tape recorder unless there is a polite audience during the playback.

The tape recorder is often used in the speech arts classroom to let the children hear their own voices so that they may hear how they sound to others. Children should be given an opportunity to record first in a situation which does not require criticism. Critical analyses may come later.

USES

Teachers and children may have the opportunity to hear their own voices.

Diction, oral reading and public speaking techniques may be improved by recording and listening.

Speech is more easily corrected when the children can hear their speech.

Speech evaluations can be checked by tape recordings.

Accents and inflections can be learned better from recordings made by experts.

Background music can be recorded for plays and other dramatic work.

Tapes are excellent aids for teaching harmony in choral reading.

Television or radio newscasts may be recorded and used for classroom discussion.

If a teacher must be absent for a period of time, instruction can be continued by using a tape recorder.

Tape recordings may be used for pantomime activities and puppet shows.

Sound effects can be collected for classroom use.

FILM MAKING

Film making is an educational strategy which can reinforce skills and concepts in many areas, can motivate students to explore a subject further and usually fosters cooperation and cohesiveness among class members. It is a dramatic approach to learning which requires a student to look critically for the unusual and uncommon. The process of making a statement on film develops the student's ability to think logically and creatively.

Today's youth, products of our electronic age and targets of the media, are not only willing to attempt film making but enthusiastically embrace the opportunity to do so. A teacher possessing minimal skills can generate extraordinary enthusiasm and can develop expertise along with the students.

Whether the film you make is an elaborate "talkie" in color or a three minute black and white silent film, the rewards are comparable. A basic plan of action will make the project easier. Following is an outline which might be helpful.

Generate awareness of and discrimination between various dramatic forms by showing silent films, "talkies," television dramas, encouraging attendance at an acting of a play and by playing tapes of radio plays. Media which aren't available can be discussed.

Discuss limitations and merits of each medium following the presentation.

Discuss the ways in which each form was developed, the inclusion of a beginning, middle, climax, conclusion.

Contrast a medium using dialogue with a medium providing only a visual or sound statement.

Provide lists of various types of shots, i.e., long, close up, etc., for observation during presentation of films.

166

Contrast a play in which the action occurs sequentially to a film in which action can be shot out of sequence and edited later.

Encourage students to watch and listen for special effects, costuming, lighting and unusual camera techniques.

Provide a script of a television or film play for students, if possible. Help them become aware of vocabulary peculiar to the medium.

Teach students to manipulate a camera.

Show a simple diagram of a camera with the parts identified.

Let pupils handle a real camera. Have them open it, insert film and batteries.

Encourage students to practice various techniques such as panning, zooming, etc., without film. Assist as necessary.

Demonstrate lighting techniques - the use of available light, both indoors and outside - and the uses of artificial lighting.

Create a film.

Elicit ideas from class.

Select an idea or combination of ideas.

Develop the idea by outlining a script through storyboarding or one sentence outlining.

Discuss the alternatives in shooting the script --- editing in the camera or shooting all scenes requiring one setting, then editing after the film is shot. Decide which way to approach the film.

Divide into groups to make the film.

Actors

Script Writer

Costume Crew

Props Crew

Set Crew

Technical Crew - cameraman, grip, gaffer, gopher, editor, script consultant and assistant director.

Shoot the film.

Have the film developed.

View it with the class and decide on the editing.

Edit as necessary.

Show the edited version.

Add sound track if desired.

Show final version to an audience, if possible.

Of course, there is more to making a film than can be briefly outlined. Many articles and books are available for specific help. A few tips on making the film and use of the equipment might be helpful.

After the students have selected their respective committees, help each committee as needed. The script committee has a difficult job because it has to develop a workable, shootable script within a certain time limit with a minimum of settings.

Have the script typed and copied. Make sure each person in the class receives a copy. Each person must feel important to the production.

When you start shooting, use as many film terms as possible. This will help the class respond more professionally. Vocabulary which works magic with students is:

Cut - denotes the end of a scene.

Lights - directs lighting person to plug in lights or turn off lights.

Places - warns the actors and crew to get ready, action is about to start.

Action - tells crew the scene is starting.

Wrap It Up - instructs group that that's all for the day.

Strike The Set - directs crew to dismantle set.

Take One (Two, Three) - informs crew a scene is being shot for the first, second, etc., time.

Break the script down and decide which scenes will be shot in what order. Plan a shooting schedule and always announce it in advance.

If you decide to edit in the camera, (shoot the film in sequence with a minimum of editing) have participants practice each scene until it can be shot in one take. Provide a place to store costumes and props.

Don't be afraid to let class members take responsibility. Remember that making a film is a learning process. Goofs can be valuable tools to learning.

When you are buying, borrowing or begging for equipment, familiarity with prices and kinds of equipment makes your job easier. Read articles and talk to those "in the know." A Super 8 camera with an automatic light meter, zoom, focus and indicators of too much or not enough light are easier to use. Super 8 black and white is the most reasonably priced and easily processed film. Tri X film works very well with available indoor light. Plus X is best for outdoor use. A tripod is easy to use and important to the finished film, unless your objective is to make the viewers seasick.

A projector which has a normal, slow motion and fast speed makes viewing more interesting. Editing equipment can usually be borrowed. Splicing tapes are items you will probably have to buy. If you want to add sound, you will need magnetic recording tape and a tape recorder. When the film is edited, the dialogue can be added as the film is viewed. It doesn't need to be fully synchronized. Music is also effective when dialogue isn't used.

Videotaping

The same techniques used for film making apply to videotaping. Many schools have a video tape recorder and camera which can be used to film a play, preferably at dress rehearsal.

Another good thing about videotaping is that a rehearsal can be filmed, viewed, critiqued by the students and corrections made in later rehearsals. The actor sees the good things being done which can stay in and be accented, or note some faulty moves or characterizations which may need to be improved or eliminated. (A good source for movie and TV filming is the Walt Disney Movie Script series.)

Broadcasting

Have a daily or weekly radio program. (Broadcasting schoolwide on the intercom.) Select three or four students to serve as anchor people. Let volunteers share news of interest about school happenings, current events, sports events, etc. Allow time for practice prior to the broadcast. Give the news program a name and a format. Intersperse humor. A few jokes and creative ways to introduce news will make it more palatable to teachers and students. On the program, recognize student accomplishments such as hitting a home run in a baseball game. Keep the news program short. To vary the format, a radio play could be given on occasion.

RESOURCES

For additional information contact the Speech Arts Office for copies of additional bulletins:

Photographing the Play
Using the Television to Tape Demonstrations by Visiting Artists
Using the VTR in Teaching Group Discussion Skills
Using the VTR Equipment in Play Rehearsals
Book Report Program

TABLE OF CONTENTS

Dramatic Play or Child Drama

- Definition
- Goals
- Activities
  - Classroom Supermarket
  - The Subway Ride
  - Resources
- Creative Movement
  - Resources

Exercises for Warm-Up, Concentration and Relaxation

- Exercises
  - Isolations
  - Marionettes
  - Balloons
  - Bubble Gum
  - Imaginary Trip
  - Tighten Up-Relax
  - Tin Man
  - Arm Stretcher
  - The Cave Exercise
  - The Airport Game
  - The Mountain Climbing Adventure
  - Make Me Smile
  - Vocal Exercises
    - Tongue Twisters

Creative Dramatics and Improvisation

- Definition
- Goals
- Procedure

Activities
Nursery Rhymes Roundup
Acting a Story
How to Scare Crows
Don't Set the World on Fire
You Can't See the Forest for the Animals
I Have a Little Shadow
Improvisation Gambol
Resources

Pantomime

Definition and Goals

Procedure

Evaluation

Activities
Stuck Up
Statues
Corn Is Popping Out All Over
Wheaties
Can You Read Me?
Let's Have a Parade
Reflections
"I Love to Go A Wanderin"
Simple Pantomimes
Pantomimes for Students with Some Experience
Pantomimes for Two or More People
Materials for Pantomime, Grades 1,2,3
Materials for Pantomime, Grades 4,5,6
Resources

Clowning

Resources

DRAMATIZATIONS

This portion of the guide will deal with those activities requiring a dramatic approach to create and re-create experiences. Classroom drama as used in this guide is:

Dramatic Play or Child Drama
Mime or Pantomime
Creative Drama and Improvisation
Formal Plays
Puppetry

Classroom drama is primarily for the benefit of the participants, as opposed to theatre which is for the benefit of the audience.

There are times when theatre is an outgrowth of classroom drama, and this happens when work on a program continues for several weeks and is presented for the enjoyment of the school and parents. In order to receive the maximum benefit from the dramatization, it must start as classroom drama, and then evolve into theatre as it is polished for performance.

The performance brings together all the learnings that took place in rehearsal, gives the performer an opportunity to experience the interaction between the actors and the audience, and to experience the satisfaction of a job well done. To always be in rehearsal and never getting a chance to give a performance is like always practicing baseball and never getting to play a game.

The performance does not have to be on a stage with lights and costumes, and be a grand production. A performance can be as simple or as complex as the director wishes. It can be before the class, another class or classes, for the parents or many other combinations. Sometimes the cast can go to other classes to give their performance rather than inviting classes to come in to see a performance. The

encouragement of individual expression, the confidence gained, the many different kinds of learning that takes place, and the enjoyment of performing is well worth the time spent in rehearsal.

However, when time or other reasons do not permit as much in-depth study on a presentation as is required for a performance, oral reading of plays, creative dramatics or some other form of dramatization can be used.

In order to participate fully in classroom drama activities, the participant must make use of his three tools: the voice, body and imagination. The activities are introduced to the student first as a group activity. From this develops the individual characterization where all the tools, plus space is used to develop the character fully.

Creative dramatics is a major thrust of the elementary speech/drama program. The major part of time should be spent in this area because it brings together all the different kinds of thinking and learning in the psycho-motor, cognitive and affective areas. Creative dramatics calls for not only using creativity and imagination, but transferring these thoughts into movement and speaking spontaneously in character and in keeping with the story. The student must make his body and voice respond to his imagination. Concentration is essential as the student goes through the process of creating a believable drama.

Another important aspect of creative dramatics is that cooperation with the other people in the group is essential or the effect is spoiled. Dramatization is never "doing your own thing." Everything each person does must be in context, in character, and with the others in the dramatization. All are committed to the magic of making believe.

DRAMATIC PLAY OR CHILD DRAMA

DEFINITION

Dramatic play is the projection of a very young child into an imaginary environment or situation which is not intended for audiences or for evaluation. Dramatic Play is an extension of child's play. As Peter Slade says, "Play is an inborn and vital part of young life. It is not an activity of idleness, but is rather the child's way of thinking, proving, relaxing, working, remembering, daring, testing, creating and absorbing." The activity may

have no beginning and no ending

last only a short while or continue over a lengthy period

be repeated

be as short and simple as putting a doll to bed or as complicated as a child assuming the role of a teacher and teaching an imaginary class

be so fascinating to the small player that he repeats it every day for weeks

be played alone or with other children

allow each child to have a personal experience.

In the child's simple dramatic play, qualities of form and evidence of skill appear, and from these beginnings more complex dramatic skills develop.

GOALS

The goals of Dramatic Play are for the child

to have an opportunity to experiment with different characters and interpersonal relationships.

to learn to express his own most pressing needs.

to learn to release impulses which are unacceptable.

to reverse the roles usually taken.

to try to solve problems and experiment with solutions.

Since Dramatic Play is simply what a child does when he plays, using his imagination, and since it is not intended for an audience or for evaluation, there will be no sections on Performance Objectives, Procedure or Evaluation.

CLASSROOM SUPERMARKET

OBJECTIVE: Students, through dramatic play, visit a supermarket

SPECIAL EQUIPMENT: Furniture in the classroom can be utilized to simulate parts of a supermarket.

PARTICIPANTS AND SPACE: Any number, using available space

ACTIVITY:

Show students pictures of a supermarket.

Discuss the various departments of a supermarket, the items found, the shapes and sizes. Discuss people who work in a market and the different types of people who shop in one, for example, a housewife, a teenager, a tired secretary, an older person, a young mother. Talk about shopping manners.

Have students dramatize the following situations:

Two customers want the same bunch of bananas.
Two customers with carts collide.
The cashier accidentally charges too much money for an item.
A customer returns a bag of rotten apples to the market.
A boy or girl reaches for a can of food from a high stack - the whole stack crashes.

Have students improvise an imaginary trip to a grocery store.

Divide the class into groups of three students each and assign the members of each group the following roles: a grocer, a courteous shopper and a rude shopper. Direct all groups to set up imaginary grocery stores and allow groups to act out shopping for groceries concurrently. Have members of groups exchange roles frequently.

THE SUBWAY RIDE

OBJECTIVE: Students will, through dramatic play, take a subway ride.

SPECIAL EQUIPMENT: Slides, pictures, or filmstrips of a subway train

PARTICIPANTS AND SPACE: Any number, using available area

ACTIVITY:

Show pictures of subway train and discuss how it travels, who rides it and why, how it feels to ride a subway, the sounds which might be heard.

Have students take an imaginary subway ride. Have them arrange chairs or desks or other available furniture to simulate a subway train with an aisle, etc.

Divide class into groups and select a driver for each group.

Assign each group to an area of the room and allow them to utilize classroom furniture for building a subway train.

Encourage them to enter and exit from the subway; to use original dialogue.

RESOURCES

Cottrell, June, Teaching With Creative Dramatics, Skokie, Ill., National Textbook Co., 1976.

Slade, Peter, An Introduction to Child Drama, Lawrence Verry, Inc., 1974.

Way, Brian, Development Through Drama, Atlantic Highlands, N. J., Humanities Press, 1973.

CREATIVE MOVEMENT

Creative movement is moving creatively to rhythm or music. The movement can express feelings and/or tell a story, or can be a reaction to the music. Children normally hear sound emotionally and pictorially, and music helps in the creation and sustaining of a mood, and with the intuitive awareness of change of mood.

Creative movement can be used with small groups taking turns, with the entire group at once, or with individuals taking turns, one at a time. The number of the active participants at one time would be determined by the kind of movement that is expected.

"Through the development of situations and fantasies, purposes and goals are kept subtle and failure is impossible. Above all, the student is drawn into the experiences in a total, unself-conscious way. By suggestion and analogy he moves outside himself while becoming aware of his own internal experiences."
(Lewis Ellenhorn, Associate Professor Psychology, Pitzer College, Claremont, Calif., in the Introduction of the book, The Art of Learning Through Movement by Anne and Paul Barlin)

RESOURCES

Barlin, Anne and Paul, The Art of Learning Through Movement, Bowmar/Noble Publs., Inc., Los Angeles, California, 1971.

Barlin, Anne and Paul, Dance-A-Folksong, Bowmar Publishing Co., Los Angeles, 1974.

Tyas, Billi, Child Drama in Action, A Practical Manual For Teachers, Gage Publishing Limited, Toronto, Canada, 1971.

Barlin, Anne Lief and Paul, Dance-A-Story, Records and books, Ginn and Company, 1965 and RCA Records, New York.

Little Duck
Noah's Ark
The Magic Mountain
Balloons
The Brave Hunter
Flappy and Floppy
The Toy Tree
At the Beach

EXERCISES FOR WARM-UP, CONCENTRATION AND RELAXATION

OBJECTIVE: Students will participate in activities which will free tensions and promote enthusiasm and expressiveness.

SPECIAL EQUIPMENT: None

PARTICIPANTS AND SPACE: Any number; using various areas of room for physical activities, seated informally for vocal activities.

ACTIVITIES:

Lead students in the following "warm-ups". Have each student move to a "private space" in the room where, with his arms outstretched, he can't touch another person. Teacher participation and coaching is important to the success of relaxation activities.

ISOLATIONS

Have students isolate various parts of body. One part of the body moves while the rest of body is still.

1. Head - Instruct students to rotate their heads in a circle slowly several times. Remind them to move their heads and necks only. Then tell them to turn their heads to the left, straight ahead and right, focusing on a particular object as head is turned. Begin slowly, calling out, "focus left, focus center, focus right". Gradually increase speed.
2. Shoulders - Direct students to raise, then lower both shoulders several times, then to alternately raise and lower shoulders. Have students rotate both shoulders forward then backward.

3. Upper torso - Tell students to move upper torso forward, then back. Repeat several times. Then have them rotate torso to left side, forward, right side and back.

4. Lower torso - Direct students to keep body still above waist, then to move lower torso forward and back. Repeat several times. Have them move to the left, then the right. Follow with several rotations.

5. Lower arms, hands, legs and feet - Lead students in rotating lower arms, "shaking out" hands, legs and feet, alternately. Direct them to "shake out" a combination of the above. Finally have them give a "shake out" of the entire body.

MARIONETTES

Instruct students to lie on their backs very still and straight. Then tell them to imagine they are marionettes and that you, the teacher, are the puppeteer and will pull their strings. Say, "An imaginary string is attached to a certain part of your body. I will pretend to pull the string. You must raise that particular part of your body." Have them raise such body parts as a big toe, knees, head, elbow, stomach, and so forth.

BALLOONS

Direct students to stand in their private places, then to collapse on the floor as if they were balloons which hadn't been inflated. Instruct them to imagine themselves being blown up when you tell them you are filling them with helium. Encourage them to inhale deeply as they are inflated and to move up or out and become round. Tell them to hold their breath and positions until you give the signal to inhale and collapse. For example, you can say, "You're big, fat balloons of all different colors and shapes, so full of helium you would float away if I were not holding you. Oops! I can't hold

on any longer and you're gradually deflating." Or you can say, "Oh, some birds are flying by and they're pecking holes in the balloons. You're popping quickly."

BUBBLE GUM

Have students stand in "private space". Tell them to hold out their hands and imagine them to be suddenly filled with ten unwrapped pieces of delicious bubble gum. Direct them to place one of the pieces in the mouth and chew it, then another, and so on. Encourage them to really chew vigorously as their mouths become stuffed, noting their faces should be twisted out of their normal shapes. Suddenly, direct them to "freeze" to hold the facial distortion. Compliment people who have really chewed vigorously.

IMAGINARY TRIP

This exercise is one that is good for relaxation and concentration. The teacher acts as leader and talks the students through the exercise. Clear the floor of desks and chairs so there is room for every student to lie flat on floor. Also turn the lights out for aid in concentrating.

Dialogue by Leader.

Lie on the floor with as much of your body touching the floor as you can. Keep your legs straight, your arms to your sides, and relax. Now, close your eyes. Keep them closed, and you'll find it easier to concentrate. Now, I want you to use your imagination and go with me on an imaginary trip. Try to really visualize and feel the things that are mentioned. The more you concentrate and use your imagination, the more real it will be.

Let's start by relaxing every part of your body. Remove everything from your mind except the business of relaxing the part of your body that I'm talking about.

Relax your toes, your feet...your ankles...your calves...your knees...your thighs...your pelvic region...your waist...your chest...your shoulders...your upper arms...lower arms...your wrists...your thumbs...index fingers...middle fingers...ring fingers...pinkie fingers. Now relax your neck...relax your head... your mouth...your cheeks...your eyes.

Now just relax any part of your body that still hasn't relaxed...notice the feel of the floor. It feels cool...hard...smooth. Try to really feel it. Keep your eyes closed. (This may need to be said often particularly at the beginning of the exercise, and any other time there is a need.)

Now, pretend you are on a water bed. Imagine how it feels...soft...moving... comfortable. Pretend this water bed is rising just a bit off the floor. There is about a foot of air space between the floor and bed. Feel how light it feels. Now your bed has started rising and floating around. It is floating out the window.

You are out the window floating along...the breeze is touching your skin...it feels cool and gentle and relaxing. You hear the birds chirping, the buzz of the insects. Your bed is taking you up and up.

Now your bed has turned into a sleeping bag. This sleeping bag is really snug and comfortable. It is going down now and landing very softly on a mountain top. Your sleeping bag lands on the snow capped peak, and you are still very, very comfortable. You reach out with your hand and touch the crunchy snow. It is cold. Parts are soft and fluffy and other parts are crunchy.

Now the sleeping bag is a rubber raft and is floating down the swift mountain stream. The water is cold, and running swiftly at this point. You have no cares because you know you are safe in the raft. It just feels so good to keep floating along at a nice, swift pace.

183

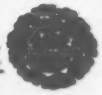
The raft is slowing down a bit now, and you realize you are in a slower moving little brook. Your raft has turned into a canoe. You are drifting along. You hear the noise of the babbling brook, the bird noises, the insect noises. You put your hand out into the water and just let it drag along as you drift in this cool, shady brook. You feel the coolness of the refreshing water, and you are so relaxed in this canoe. The breeze is just barely touching your skin, and life is so good just going along.

You are now resting on the cool, grassy bank of the brook. You feel the crisp, cool blades of grass underneath your body, and relax even more. You hear the brook rippling past and the fish jumping up with a gentle splash every now and then. The sweet smells of the grass and clover and wild flowers make this place a refuge from all the things that are going on elsewhere in the world.

Slowly, imagine you are in your bed in your room. How does your own bed feel? What are the sounds you like to hear while in your bed? Hear them now. What are the special smells you like to smell while in your room? Smell them now. There is a light breeze blowing in your window, and it gently touches your skin, and makes for a most pleasant feeling. It is cool, secure, and you have a feeling of peace all over your body.

Now you are lying on a bed of nails! (This awakens the students with a start when you say the words, and ends the exercise.)

Shorter versions and longer versions can be made of this. Teachers are urged to use their own creativity to adapt this exercise for their own use of vocabulary and experiences.

TIGHTEN UP - RELAX 

Stand with your feet about shoulder width apart to give yourself a good base. Make sure you have a little room around you in case you need to move a little bit. Now let's begin by tightening your toes...tighten your calves...your knees...your thighs...your pelvic region...your waist...chest...shoulders...elbows...wrists... make your hands into fists...tighten your neck...grit your teeth...now squeeze as hard as you can. Tighten up...harder, harder. Now relax. Shake it all out. (Whole body shakes to relax.)

The exercise above may need to be repeated for several days with directions to concentrate on tightening up and relaxing as directed. After the students become adept at this exercise, it can be varied by the following:

"You know how to do our Tighten Up - Relax exercise now. So instead of directing you to tighten up each part of your body, this time I'm going to clap my hands. You should start tightening up each part of your body just as I have directed you before. I'll give you a few moments to tighten up and then I'll say relax. Remember, don't relax until I tell you to do so."

TIN MAN

Dialogue by Leader.

"Stand in a circle with a little bit of room to move in. Stand with your feet a little bit apart and close your eyes. Imagine you are seeing the Tin Man from the 'Wizard of Oz'. Pretend you see him in a certain pose. Maybe it is your favorite pose for him. Now open your eyes and put your body into this pose.

Your body is stuck here in this position because just as the Tin Man's joints became rusted, your body is also. Your joints are rusted and stiff and hurt.

I'm going to stand here in the middle of the circle with a large, imaginary can of oil. I will oil your joints and gradually you will be able to move them one at a time. Here it goes...glug, glug, glug. You can move your little fingers now. Gradually, your ring fingers, middle fingers, index fingers and thumbs have been oiled and you are moving them. Keep moving them or they'll get stiff again. Glug, glug...now you can move your wrists. Keep your fingers moving, too.

Now your right elbow can move...your left elbow...your chest...your left shoulder, now both shoulders. Keep the rest of the joints - fingers, wrists, elbows moving. You don't want them to stiffen again.

Your chest is moving now...and your waist...and your pelvic region...your thighs...your knees, your lower legs...your feet...your head and neck...keep everything moving or you're going to start to stiffen again. Keep moving. Uh-oh... here come some thunder clouds...it's beginning to rain. Keep moving or you'll rust again. Oh no, the rain has caused your feet and ankles to rust; they can no longer move. Keep the rest moving. Maybe we won't rust. Oh dear, now our lower legs are rusted...now our knees...our thighs. Keep the rest of the body moving. Now the pelvic area...the waist...the chest...the shoulders, head and neck. Now the rain has rusted our upper arms, our elbows, our wrists. Keep moving what's left. How awful, now the index finger on our right hand has stopped...the index finger on the left hand...the middle fingers, the right fingers, the pinkie on the left hand... keep the right pinkie moving...oh no, now the pinkie on the right hand has also stopped. We are all rusted again; back to the position where we started. Hold your position. Hold on. Now relax. Shake your hands...shake your bodies...your feet and legs."

ARM STRETCHER

Have students stand, feet comfortably apart, raise their arms to shoulder height at sides of body, slowly clench the fists, then open hands and turn them palms up. Make very tiny, very slow circles (taking about 5 slow counts for one revolution) forward about 10-12 times. Relax for a moment, and repeat exercise, circling hands backward. Make sure arms are fully extended and have extreme tension. Arms should be shoulder height and neither to the front or back of the body, but straight out to the side. Talk students through this, making corrections by emphasizing certain points as you go through the exercise. Add music for movement.

The following group exercises establish a mood for participation, cohesiveness and purpose within the group through a task to be accomplished.

THE CAVE EXERCISE

Turn out the lights. Have students go to different parts of the room so that each is in a little private space. Students must keep eyes closed as they grope through the darkness of a cave to find another person to help search for the entrance. Students must be careful because each is in a tiny passage. As they touch another person, the passage becomes bigger. As the groups meet they stand up and with verbal communication, a leader evolves who will lead them to the entrance.

THE AIRPORT GAME

Have a student act as the ground control and another student as a pilot flying blind (blindfolded). Ground control must verbally direct the landing on a runway containing randomly placed obstacles (books, coats, chairs and other items). The pilot may not speak.

THE MOUNTAIN CLIMBING ADVENTURE

Have students put imaginary packs on their backs, then traverse places depicting different kinds of terrain, e.g., soft sand, hard dirt, rock, gravel, mud, ice. Have them scale the face of an imaginary cliff on a narrow ledge which is divided in the middle by a deep crevice. They must then join hands to help each other across.

MAKE ME SMILE

Select a person to be "It." Place a chair where the class can see the person's face. Then select a volunteer to try to make "It" smile. Any type of wild pantomime is acceptable. However, "It" cannot be touched or spoken to. If any class member serving as an observer laughs, the player remains "It." When someone is able to make "It" smile, he becomes "It."

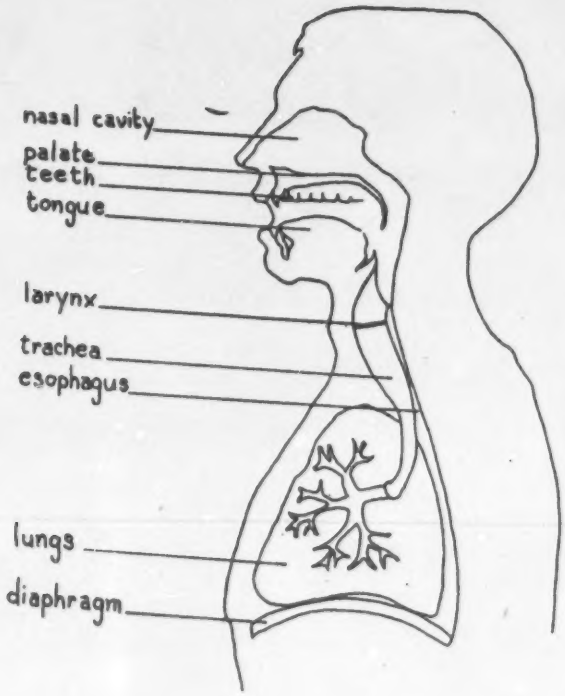
VOCAL EXERCISES

The vocal mechanism needs warm-ups also.

(See diagrams of vocal tract and vocal bands)

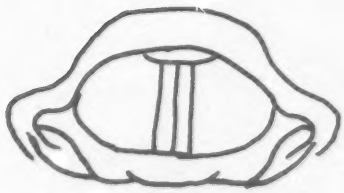
One of our purposes is to teach students to speak distinctly with good vocal quality.

Develop distictness and quality during brief periods of instruction. You do not need to momentarily interrupt a student to correct in distinctness. Do give systematic practice to all students as a part of class warm-ups.



VOCAL TRACT

Vocal bands are far apart when a person is breathing but not talking or singing.



Vocal bands are closer together when a person is speaking. As air is forced through the slit like opening, the bands vibrate and produce sounds.

VOCAL BANDS

Use the following exercise to develop distinctness and loudness.

"Red leather, yellow leather," "good blood, bad blood". Divide class into teams and have them stand at opposite ends of the room. Instruct one team to project "good blood, bad blood" to the opposing team. Tell the opposing team to answer with "red leather, yellow leather". Continue until one team misses a word. Repeat again, reversing the phrases.

"The lips, the teeth, the tip of the tongue." Have class repeat several times in unison.

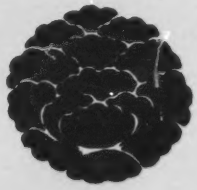
Use the following exercise to develop vocal quality.

Remember the money.

Hum-m-m-m-m-ing.

Use the following exercise to develop breath control. The point is to repeat the exercise distinctly as many times as possible without taking a breath.

For a month to dwell in a dungeon cell growing thin and wizened in a military prison is a poor lookout for a soldier stout who longs for the rattle of a complicated battle and the rum-tum-tum of a military drum and the guns that go boom-boom.



TONGUE TWISTERS

Have students say words clearly and distinctly. (These are typed in larger print so they can be viewed on the overhead projector and reproduced for visual clarity.)

1. SHE SELLS SEA SHELLS ON THE SEASHORE.
2. NATIONAL SHROPSHIRE SHEEP ASSOCIATION.
3. "ARE YOU COPPER-BOTTOMING THEM, MY MAN?" "NO, I'M ALUMINUMING THEM, MA'M."
4. HE SAWED SIX LONG, SLIM, SLEEK, SLENDER SAPLINGS.
5. RUBBER BABY-BUGGY BUMPERS.
6. HOW MUCH WOOD COULD A WOODCHUCK CHUCK IF A WOODCHUCK COULD CHUCK WOOD.
7. AROUND THE ROUGH AND RUGGED ROCK THE RAGGED RASCAL RAN.
8. SISTER SUSIE SEWING SHIRTS FOR SHELL-SHOCKED SOLDIERS.
9. THE SHELL-SHOCKED SOLDIER SHOT HIS SHOTGUN.
10. SEVEN SILLY SEAMEN SAILING SOUTHWARD.
11. WHICH WITCH WEARS WHITE WHEN WHALING?
12. A SWAN SWAM OVER THE SWELL: SWIM, SWAN, SWIM. A SWAN SWAM BACK THROUGH THE SWELL: WELL SWUM, SWAN!
13. HANG A TABLECLOTH CLOSE TO THE CLOTHES AND CLOSE TO THE CLOTHESBASKET.
14. HE THOUGHT A THOUGHT BUT THE THOUGHT HE THOUGHT HE THOUGHT WAS NOT THE THOUGHT HE THOUGHT HE THOUGHT HE THOUGHT.
15. I TREASURE THE AZURE SHELLS OF THE SEASHORE.
16. THE CHILL FROM THE MILL FILLS THE STILL VALLEY.
17. HE UTTERED A SHARP, SHRILL SHRIEK AND WAS LOST IN THE SHROUD OF SHIFTING MISTS.
18. WHY DID THE FLY FLY? BECAUSE THE SPIDER SPIED HER.
19. THE STUPID DUKE GREW ENTHUSIASTIC OVER THE SUPERFICIAL GEWGAW.

20. THE PEEVISH, FEEBLE FREEMAN FEEBLY FOUGHT FOR FREEDOM.

21. WHELPLY WHITE WAS A WHIMSICAL, WHINING, WHISPERING, WHITTLING WHISTLER.

22. CUT THE PULPY PUMPKIN AND PUT IT IN A PIPKIN.

23. FOUR FRANTIC FLIES FURIOUSLY FOUGHT FORTY FEARFUL FLEAS.

24. HENRY HINGHAM HAS HUNG HIS HARP ON THE HOOK WHERE HE HITHERTO HUNG HIS HOPE.

25. THRICE SIX THICK THISTLE STICKS THRUST STRAIGHT THROUGH THREE THROBBING THRUSHES.

26. THE CROSS OLD DOG SAT ON A LOG AND WATCHED THE FROG AS HE CROAKED ON A LOG.

27. THIRTY THOUSAND THOUGHTLESS BOYS THOUGHT THEY'D MAKE A THUNDERING NOISE: SO WITH THIRTY THOUSAND THUMBS THEY THUMPED ON THIRTY THOUSAND DRUMS!

28. AMIDST THE MISTS AND COLDEST FROSTS WITH BAREST WRISTS AND STOUTEST BOASTS, HE THRUSTS HIS FISTS AGAINST THE POSTS AND STILL INSISTS HE SEES THE GHOSTS.

29. DON'T CHEEP OLD CHAP, BUT CHIN UP, CHOP A CHIP OFF A CHUNK OF CHERRY AND CHUNK IT IN THE CHIMNEY.

30. THEOPHILUS THISTLE, THE SUCCESSFUL THISTLE SIFTER, IN SIFTING A SIEVE FULL OF UNSIFTED THISTLES, THRUST THREE THOUSAND THISTLES THROUGH THE THICK OF HIS THUMB: NOW IF THEOPHILUS THISTLE THE SUCCESSFUL THISTLE SIFTER, IN SIFTING A SIEVE FULL OF UNSIFTED THISTLES THRUST THREE THOUSAND THISTLES THROUGH THE THICK OF HIS THUMB, SEE THAT THOU, IN SIFTING A SIEVE FULL OF UNSIFTED THISTLES, THRUST NOT THREE THOUSAND THISTLES THROUGH THE THICK OF THY THUMB. SUCCESS TO THE SUCCESSFUL THISTLE SIFTER!

31. A BIG BLACK BUG BIT A BIG BLACK BEAR, AND MADE THE BIG BLACK BEAR BLEED BLOOD.

32. IF A PLAID CLAD CADDY LADDYS DADDY HAD A FAD FOR ADDING, WOULD THE PLAID CLAD CADDY LADDYS DADDY BE AN ADDER, AND IF THE PLAID CLAD CADDY LADDY ADDLED DADDY IN THIS ADDING, WOULD THE PLAID CLAD CADDY LADDYS DADDY MAKE THE PLAID CLAD CADDY LADDY SADDER?

33. SIX GRAY GEESE IN A GREEN FIELD GRAZING.

34. TWO TOADS, TOTALLY TIRED, TRIED TO TROT TO TEDBURY.

35. PETER PRANGLE, THE PRICKLEY PEAR PICKER, PICKED THREE PECKS OF PRICKLY PRANGLY PEARS FROM THE PRICKLY PRANGLY PEAR TREES ON THE PLEASANT PRAIRIE.

36. WHICH WITCH HAD THE WREN IN HER HAND WHEN WE MET, AND ASKED WHETHER WE WOULD HAVE FAIR WEATHER?

37. HE GENERALLY READS REGULARLY IN A GOVERNMENT LIBRARY, PARTICULARLY RICH IN COPTIC MANUSCRIPTS EXCEPT DURING THE MONTH OF FEBRUARY.

38. WHEN WILD WINDS WHISTLE AND WAIL, WITCHES WANDER ABOUT WITHOUT FAIL.

39. ESAU WOOD SAWED WOOD. ESAU WOOD COULD SAW WOOD. ALL THE WOOD ESAU WOOD SAW, ESAU WOOD WOULD SAW. IN OTHER WORDS, ALL THE WOOD ESAU WOOD SAW TO SAW, ESAU SOUGHT TO SAW. OH, THE WOOD WOOD WOULD SAW: AND OH, THE WOOD SAW WITH WHICH WOOD WOULD SAW WOOD. BUT ONE DAY WOOD'S WOOD-SAW WOULD SAW NO WOOD, AND THUS THE WOOD WOOD SAWED WAS NOT THE WOOD WOOD WOULD SAW IF WOOD'S WOOD-SAW WOULD SAW WOOD.

40. WASHINGTON'S WASHWOMAN WASHED WASHINGTON'S WAISTS WHILE WASHINGTON'S WIFE WENT WEST.

41. CUTE CUTIES COO, CUDDLE AND CONQUER.

42. BILL OWED A BOARD BILL. THE BOARD BILL BORED BILL, SO BILL SOLD THE BILL BOARD TO PAY THE BOARD BILL. AFTER BILL SOLD THE BILL BOARD TO PAY THE BOARD BILL, THE BOARD BILL BORED BILL NO LONGER.

43. IF A HOTTENTOT TOT TAUGHT A HOTTENTOT TOT TO TALK OR THE TOT COULD TOTTER, OUGHT THE HOTTENTOT BE TAUGHT TO SAY AUGHT OR WHAT AUGHT TO BE TAUGHT HER? IF TO HOOT AND TOOT A HOTTENTOT TOT BE TAUGHT BY A HOTTENTOT TUTOR, SHOULD THE TUTOR GET HOT IF THE HOTTENTOT TOT HOOT AND TOOT AT THE HOTTENTOT TUTOR?

44. THATCHER OF THATCHWOOD WENT TO THATCHET A-THATCHING: DID A THATCHER OF THATCHWOOD TO TO THATCHET A-THATCHING? IF A THATCHER OF THATCH-WOOD WENT TO THATCHET A-THATCHING, WHERE'S THE THATCHING THE THATCHER OF THATCHWOOD HAS THATCHED.

45. A TREE TOAD LOVED A SHE TOAD THAT LIVED UP IN A TREE. HE WAS A THREE-TOED TREE TOAD, BUT A TWO-TOED TOAD WAS SHE. THE THREE-TOED TREE TOAD TRIED TO WIN THE SHE TOAD'S FRIENDLY NOD, FOR THE THREE-TOED TREE TOAD LOVED THE GROUND THAT THE TWO-TOED SHE TOAD TROD!

46. BETTY BOTTER BOUGHT SOME BUTTER:
"BUT," SAID SHE, "THE BUTTER'S BITTER.
IF I PUT IT IN MY BATTER,
IT WILL MAKE MY BETTER BATTER BITTER."
SO SHE BOUGHT A LOT OF BUTTER
BETTER THAN THE BITTER BUTTER
AND IT MADE HER BITTER BATTER BETTER.
SO 'TWAS BETTER BETTY BOTTER
BOUGHT A LOT OF BETTER BUTTER.

47. THE SEA CEASETH AND SUFFICETH US.
REJOICETH NOT IN INIQUITY, BUT REJOICETH
IN THE TRUTH.

48. PETER PIPER PICKED A PECK OF PICKLED PEPPERS:
A PECK OF PICKLED PEPPERS PETER PIPER PICKED.
IF PETER PIPER PICKED A PECK OF PICKLED PEPPERS,
WHERE IS THE PECK OF PICKLED PEPPERS PETER PIPER PICKED?

49. AS I WAS GOING TO ST. IVES,
I MET A MAN WITH SEVEN WIVES,
EVERY WIFE HAD SEVEN SACKS,
EVERY SACK HAD SEVEN CATS,
EVERY CAT HAD SEVEN KITS,
KITS, CATS, SACKS, AND WIVES,
HOW MANY WERE GOING TO ST. IVES?

50. WHEN I GO FISHING,
I'M ALWAYS WISHING
SOME FISHES I WILL GET:
BUT WHILE I'M FISHING,
THE FISH ARE WISHING
I WON'T: JUST HARDER YET.
AND ALL THOSE WISHES
OF THE FISHES,
EVERY ONE COME TRUE:
SO ALL MY WISHES
TO GET THE FISHES
NEVER, NEVER DO.

51. PAT, THE PUP, PATTERED PAST THE POST-OFFICE AND PESTERED A PROUD
PAMPERED PEKINESE PERCHED ON THE PORCH.

52. THIS FISH HAS A THIN FIN,
THAT FISH HAS A FAT FIN.
THIS FISH IS A FISH THAT HAS
A THINNER FIN THAN THAT FIN.

53. READ THE RHYME OF ROOSTER,
ROLLICKING ROOSTER RED!
RAGGED OLD ROGUE OF A ROOSTER
WHO NEVER LOST HIS HEAD.

54. IF YOU DILLY-DALLY, MOLLY,
IN THAT SHILLY-SHALLY WAY,
YOU WILL SURELY FEEL YOUR DELAY
UPON PROMOTION DAY.

55. KIMBO KEMBLE KICKED HIS KINSMAN'S KETTLE.
DID KIMBO KEMBLE KICK HIS KINSMAN'S KETTLE?
IF KIMBO KEMBLE KICKED HIS KINSMAN'S KETTLE,
WHERE'S THE KINSMAN'S KETTLE KIMBO KEMBLE KICKED?

Use the following paragraphs to evaluate student's articulation. All the sounds of the English language are found in this paragraph.

IT IS USUALLY RATHER EASY TO REACH THE VIRGINIA THEATER. BOARD CAR NO. 56 SOMEWHERE ALONG CHURCHILL STREET AND RIDE TO THE HIGHWAY. TRANSFER THERE TO THE MISSISSIPPI BUS. WHEN YOU ARRIVE AT JUDGE AVENUE, BEGIN WALKING TOWARD THE BUSINESS ZONE. YOU WILL PASS A GIFT SHOP DISPLAYING LITTLE CHILDREN'S PLAYTHINGS THAT OFTEN LOOK SO CLEVER YOU WILL WISH YOURSELF YOUNG AGAIN: SUCH THINGS AS BOOKS AND TOYS, AND, BEHIND THE COUNTER, A PLAYROOM WITH AN ELEGANT RED RUG AND SMOOTH, SHINING MIRRORS. BEYOND THIS SHOP ARE THE NATIONAL BANK AND THE GLOBE GARAGE. TURN SOUTH AT THE NEXT CORNER; THE THEATER IS TO YOUR LEFT.

Most of the sounds of the English language are found in this paragraph.

THE LODGEKEEPER FOUND AN OLD CHART WRITTEN IN A PECULIAR CYPHER. AFTER CAREFUL STUDY HE WAS ABLE TO MAKE IT OUT AND LEARNED FROM IT THAT A CHOICE AND RARE OLD TREASURE CHEST WAS BURIED FOUR OR FIVE FEET UNDERGROUND ON THE VERY SPOT WHERE THE NEW SCHOOL HOUSE STOOD. HE WAS SURE HE COULD FIND IT IF HE OBEYED DIRECTIONS: HOWEVER, AND FOLLOWING SEVERAL TRIALS AT LAST HE DID UNEARTH IT. BUT AS HE WAS LIFTING IT OUT, THE BOX FELL TO PIECES AND THE CONTENTS FELL BACK INTO THE HOLE.

CREATIVE DRAMATICS AND IMPROVISATION

DEFINITION

Creative dramatics and improvisation are:

acting out a story with a beginning, development and an ending

creating dialogue spontaneously (it is not written)

Even though the drama may be played several times, it remains extemporaneous as long as the dialogue and movement do not become set.

Scenery and costumes are not necessary in creative dramatics. However, an article of clothing or a property may be useful in stimulating the child's imagination.

GOALS

To tap personal creative resources.

To develop the creative imagination.

To develop the ability to think and speak in a spontaneous situation.

To aid in helping the student to think more logically and critically.

To create the need for delivery of dialogue.

To help the student in socialization as he shares his ideas and cooperates with others.

To release emotional tension through expressing a similar feeling in a characterization.

To develop awarness of different viewpoints and life-styles of other people through enactment of characters in history, literature or contemporary life.

To communicate a story or situation with a beginning, a development and an ending.

To give the student a chance to be successful.

To encourage self-discipline.

To improve concentration.

AESTHETIC VALUES

Development of social awareness through cooperative work with others in the dramatization.

Development of aesthetic tastes through exposure to literature.

CUES FOR THE TEACHER

Select a story in which the characters are interesting and believable.

Select a story in which the action does not require numerous scenes.

Select a story suitable for the interests and tastes of the group.

After the story has been chosen, become thoroughly familiar with it so that it may be read or told to the group in an enthusiastic manner.

Through discussion with the class, organize the material for dramatization.

Build enthusiasm for the dramatization by having several students at a time pantomime the characters.

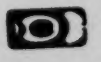
Allow individual pantomimes or improvizations pertaining to one incident in the story.

Concentrate on one scene at a time.

Replay the scene several times if the story is lengthy.

Ideas for additional dialogue or action can be contributed by students after a scene is played.

Accept all contributions as long as student is sincerely trying.

PROCEDURE 

1. Relaxation and Concentration

   Introduce the story or situation.

2. Concentrated Activity

   Organize the material into scenes, characters, settings.

   Allow individuals to pantomime or play certain incidents.

3. High Activity

Play the story or situation.

4. Transition

Discuss with the students different ways to play the story or situation.

Replay the story if needed.

EVALUATION

Structure and sequencing

Use of dialogue

Characterization

Use of voice

Use of body

Use of imagination

Cooperation

NURSERY RHYMES ROUNDUP

Objective:

Student will create dialogue appropriate to his character.
Student will demonstrate movement related to his character.
Student will include a beginning, a development and an ending.

Participants and Space:

Any number.

Activity:

Select several nursery rhymes which can be dramatized easily. Read to the class (for example, "Miss Muffet") and demonstrate acting it out from several viewpoints such as friendly spider, scary spider, etc. Allow volunteers to act out "Miss Muffet" with you participating, if necessary.

Read the remainder of the rhymes enthusiastically.
Show the pictures to students as you read the rhymes. After it has been read and discussed (See Cues for Student, select the number of students needed for each rhyme.

Have students go to a specific area of room and prepare their dramatizations, or remain seated until all the rhymes have been read and the parts assigned. The maturity of class members would dictate the amount of freedom.

Give special help to students who do not volunteer.

Move about room giving help as needed.

Have students present their dramatizations. List the order in which they will be presented on the chalkboard.

Time selections if necessary.

Provide simple props such as hats, boxes, if possible, for use by students.

Discuss each group's presentation when it has finished. Have students tell what they liked best. Don't discuss how presentations could be improved until whole class has finished.

Don't mention names.

Teacher may find it useful to list expectations on chart or chalkboard.

CUES FOR THE STUDENT

Listen very carefully to the nursery rhymes I am going to read to you. Think about what you can add to them to make them interesting.

What words can your character say?
How can he move?
How will you begin?
What will happen next?
How will you end?
How can you use things in the room to make your plays more interesting?

You may act out your rhyme with a partner or 2 or 3 other people. You will have _____ minutes to prepare. It should last about _____ minutes.

RESOURCES

The following rhymes from The Illustrated Treasury of Children's Literature, Grossett and Dunlap, 1956, are suitable for dramatization. These rhymes may also be found in many other books.

Title	Characters	Page
Little Miss Muffet	Miss Muffett, spider	2
Pussy-cat, Pussy-cat	Pussy-cat, child, queen, mouse	10
Hickory Dickory Dock	mouse, child who owns clock, clock	9
The Queen of Hearts	Queen, King, Knave	15
Old Mother Hubbard	Mother Hubbard, dog	32
Hey, Diddle, Diddle	cat, cow, dog, dish, spoon, moon	6
Peter, Peter, Pumpkin Eater	Peter, wife	9
Baa, Baa, Black Sheep	sheep, child, master, dame	19
Little Bo-Peep	Bo-Peep, child, sheep	24
Jack Sprat	Jack Sprat, wife	28
Humpty Dumpty	Humpty Dumpty, 2 horsemen	29
Jack and Jill	Jack, Jill	31
Simple Simon	Simple Simon, pieman	33
Little Boy Blue	Boy Blue, child, sheep, cows	22
Mary Had a Little Lamb	Mary, lamb, teacher	13

ACTING A STORY

Objective:

Students will dramatize the story, "The Little Red Hen"

Special Equipment:

Suggestions for costuming such as caps, feathers, costuming effects and props as needed.

Participants and Space:

Any number; seated informally, then facing playing area

Activity:

Introduce the story to the class as follows:

Discuss briefly with students their knowledge about farming - the work and cooperation necessary to plant, raise and harvest a crop.

Introduce the theme of the story as follows: "We're going to act out a story about the Little Red Hen, who had a lot of work to do but couldn't find anyone to help her do it."

Ask students to listen very carefully so that they can tell about the animals who wouldn't help the Little Red Hen and the sequence of action in the story.

Tell the story to the class in an enthusiastic manner.

Discuss the story with students, using the following guidelines: (List the information on the chalkboard.)

What problem did the Little Red Hen have with the animals?
How did she solve her problem?
Who were the animals in the story? (Have pupils make the appropriate animal noises and pantomime the movements as each animal is identified.)
What was the first thing the Little Red Hen did to raise her wheat? (Have pupils pantomime her action.)
What was the second thing she did?
Repeat until the plot sequence has been identified and pantomimed.

Plan the dramatization of the story.

Establish the setting for scenes by asking the students the following questions:

In what place does the play begin? What area of the room can we use to represent that place?
Where does the Little Red Hen go to have her grain ground into flour? What area of the room can we use for that place?

Discuss and select the characters.

Allow students to volunteer for parts.
Discuss the personalities and movements of the various animals.
Encourage students to demonstrate the sounds, speech and movement of each animal.

Dramatize the story:

Provide or allow students to construct props and costumes as needed or wanted. (Art teacher may wish to assist.)
Act out the story, one scene at a time. You, the teacher, serve as narrator until the story becomes familiar enough that a narrator can be chosen.
Discuss each scene, after it is acted, in a positive way.
Encourage students to add dialogue to the story.
Act out the story several times with different casts until everyone has had a chance to participate.
Perform for another class or classes with different casts if students feel confident about a performance situation.

CUE FOR THE TEACHER

Follow procedure above to dramatize other stories such as "The Three Billy Goats Gruff." Stories To Dramatize By, Winifred Ward (Children's Theatre Press) is an excellent source for story dramatizations.

HOW TO SCARE CROWS

Objective:

Students will listen to a story, then dramatize favorite incidents.

Special Equipment:

Recording of musical selection if desired

Participants and Space:

Any number; seated informally, then playing in available areas of room.

Activity:

Read the story below to students, reminding them to listen for the main idea, sequence and characters:

> Farmer Brown owned a lot of land. He raised many crops, but his favorite was corn. Going to his corn field every day and watching the corn grow tall and green filled him with joy. It made him sing: "The corn is as high as an elephant's eye. And it looks like it's climbing right up to the sky...."
>
> One bright morning as he walked through his corn field he noticed an ear of corn had been pecked on. This made him angry. "I know what I will do," said Farmer Brown. "I will make a really scary scarecrow, for I know as well as anything those pesty crows have been pecking my corn right off the cob. After I make my scarecrow they won't dare to show their beaks around here again."
>
> Farmer Brown began fashioning a scarecrow immediately. He fastened together a red plaid shirt, a pair of faded overalls, some holey socks and a pair of size fourteen shoes. He stuffed the clothes with straw to fashion a sort of person-looking thing. He fastened a big black floppy hat to the straw head he had made. The clothes Farmer Brown had used made a tall and skinny scarecrow for Farmer Brown was a tall and skinny man.
>
> Farmer Brown was quite happy with Skinny Scarecrow's appearance. "Kind of looks like me, except for the straw," he thought to himself. He took Skinny to the field and placed him right square-dab in the middle. "My, oh my," chuckled Farmer Brown. "I know this will put an end to those crow attacks. He left the field singing happily about his corn.

When Farmer Brown was out of sight the crows returned, led by Crass Crow, the biggest and bravest crow of them all. He swooped down to a corn stalk, took a birdseye view of Skinny, winked a crow wink, smiled a crow smile and nearly fell off the stalk cawing:

"Caw! Caw! Caw! What a silly foe!
Afraid of him, my goodness no!"

No wonder Crass Crow and the other crows laughed, for poor Skinny Scarecrow, though tall, was thin and droopy, very, very droopy. His head drooped; his chest caved in; his arms drooped at the elbows; his legs drooped at the knees. After laughing at the look of poor Skinny, Crass Crow and his followers pecked a lot of corn off the cobs. As a matter of fact a whole, whole lot. As the crows left, Crass cawed:

"Caw! Caw! Caw! You silly scarecrow,
You certainly won't cause any of us woe!"

When Farmer Brown came to the field the next day he was very disgusted, distressed and disturbed to see all that pecked from the cobs. "Those pesky crows are still eating my corn. I'm going to have to make you scarier. I know what I'll do. I'll put my grandson's Jaws II shirt on you. You'll look ferocious." And Farmer Brown did just that. He sang his corn song happily as he left the field. He was positive his plan would work.

Once again the crows arrived. "Caw, Caw, Caw!" they laughed.

"We're not at all afraid of you,
Even though you're dressed in Jaws II!"

The crows swooped right in and had all the corn they wanted.

Skinny was really upset and embarrassed. "I'm just a failure," he moaned. "Oh how I wish the wind would blow, so I could sway. I'm really good at swaying, but I have to have wind. I know my swaying would frighten the crows because I'm so tall and skinny." As Skinny drooped and worried the crows ate and ate. When they were so full they could eat no more corn, they took off, but they were so stuffed they could hardly fly. As they flew they cawed:

"We'll return tomorrow and fill our craws,
You'll know we're here when you hear our caws!"

When Farmer Brown returned to his field the next morning and found more corn gone he was furious, frenzied and frantic. "I can't believe my eyes," he raved. "Those crows are going to ruin my crop. What can I do to make Skinny more terrifying." He searched the pockets of his overalls, and found the "Dracula Teeth" he had bought his grandson for Halloween. "Lucky me. I almost gave these to him last night. I'll just wire these on Skinny's face. I'll buy another pair for my grandson." And he wired the teeth on tight. He giggled with delight at the effect. He left, singing his corn song.

The crows returned to the field after Farmer Brown left. Just as they prepared to land, the wind began to blow. As it blew, Skinny in his Jaws II shirt with his Dracula teeth began to sway violently. His arms flapped; his legs danced. Skinny swayed first one direction, then another, kind of like a mad marionette in Dracula disguise. He was a frightening sight. The crows were terrified. In fact Crass Crow was so scared that he turned and winged it back to the safety of his nest in record flight time.

Farmer Brown returned to the field just in time to see what had happened. He was overjoyed. Skinny knew that he had earned a permanent home in Farmer Brown's corn field. The crows never returned and Farmer Brown had the best corn crop ever.

Discuss the story with students. Elicit from them the main idea, sequence of events and the characters.

Encourage students to pantomime the movements of Skinny Scarecrow. Allow them to move to various areas of the room where they have their own space to move. Music suggestive of a scarecrow being swayed by the wind may be used to heighten mood.

Have students dramatize favorite parts of the story, for example, some of the following incidents:

Farmer Brown puts together Skinny Scarecrow.
Crass Crow flies to the cornfield where Skinny stands, pecks at a piece of corn, and winks a beady eye at Skinny.
Farmer Brown expresses his disgust with Skinny by shaking his fist.
Farmer Brown makes scarecrow more scary.
Skinny Scarecrow frightens Crass Crow when the wind sways Skinny's head, arms and body in various directions.

DON'T SET THE WORLD ON FIRE

Objective:

Students will dramatize an imaginary episode related to a forest fire.

Special Equipment:

A recording of a musical selection may be used to heighten excitement during dramatization of fire.

Participants and Space:

Any number; seated informally to create story, then playing in various areas of the room.

Activity:

Have students pantomime a forest fire. (Use music to heighten mood.)

Select players to act out the following roles:

Lumbermen	Trees in the forest
A careless family	Fire
Animals	

Use the following outline to assist in guiding this activity:

A careless family fails to extinguish a campfire.
The fire gradually begins. The players are curled up quietly until the family leaves, then gradually the fire breaks out in one section and swells through the entire forest until all the trees are blazing.
The lumbermen appear and succeed in causing the fire to subside gradually. However, the forest is devastated.
Discuss with the various groups their feelings and reactions to the fire.

YOU CAN'T SEE THE FOREST FOR THE ANIMALS

Objective:

Students will dramatize incidents related to meeting various animals in a forest.

Special Equipment:

None.

Participants and Space:

Any number; seated informally for story, then seated facing playing area.

Activity:

Tell students to imagine that the drama room is a rain forest. An animal named Kathy Kangaroo has been captured in Australia by sky jackers who intend to sell her to a zoo in another country. However, the plane has had to land in the forest because of a rain storm. Kathy escapes when the kidnappers loosen her bonds in an effort to saddle her and ride her to the nearest settlement. She becomes lost in the forest and meets Jack the Rabbit, Ollie the Owl, Sally the Snake, Wally the Worm, Frankie the Frog, Ronnie the Roadrunner and Lady the Bug. The animals lead her to safety.

Allow several students at a time to pantomime the movement of the various animals before beginning the dramatization. Discuss the pantomimes and sounds.

Select students to play the parts of the skyjackers, animals, trees in forest, and whatever else comes to mind. Continue the playing until everyone has had an opportunity to participate. Encourage each group to create a different ending for the improvisation.

I HAVE A LITTLE SHADOW

Objective:

Students will coordinate sound and movement.

Special Equipment:

None.

Participants and Space:

Any number seated informally for explanation, then playing in various areas of the room.

Activity:

Discuss with class the importance of cooperation and concentration in acting. Explain that students will pair off and work as partners. One of the pair will move randomly through various areas of the room, using interesting movements. The partner will follow, producing sounds to support the movement. Instruct the leader to move slowly and expressively. Remind the shadow not to copy the leader's movement, but rather, to produce a sound that will coordinate and compliment the movement. The pair should function as a unit.

Divide class into players and observers, then pair off players as leaders and shadows. Begin the activity.

Allow observers to discuss the activity; comments should be positive.

Have players and observers switch and repeat activity.

IMPROVISATION GAMBOL

Play the "What Can It Be?" game. Use an ordinary object like a dowel stick to develop imagination. Have a student handle it, tell what it might be, such as a baseball bat, a baton. Encourage students to pantomime using the object after they have imagined what it could be. Enlarge the activity by setting out several objects and letting two or three students improvise situations using the objects for ideas. Remind them to include in their improvisations a beginning, a middle and an end.

Provide opportunities for students to role play school problems and classroom incidents or rules. For example, a situation could arise in which one child pushes another off a piece of playground equipment. This would provide an opportunity for the two involved in the incident to perhaps work the problem out through role playing the situation. The class can act as observers and provide insights also. Role playing doesn't necessarily solve a problem but it can provide insights.

Encourage students to improvise situations related to social studies learnings.

Have students improvise situations suggested by costumes. For example, hats, capes, aprons, shawls and skirts. Let two or three volunteers select articles and create a drama. For instance, a large hat with a feather, a tailcoat and a shawl might suggest an improvisation in which a poor musician seeks financial aid from a wealthy lady, but is temporarily thwarted by an evil witch.

Have students create improvisations based on character types. Ask players to think of particularly interesting people they have noticed, or ask them to watch for interesting people and think about what the person says and does, how the person dresses, the age and the way the person moves. Students can work in groups dramatizing situations involving three or four such characters.

Situations for improvisation:

A girl runs happily to her room, only to find her little sister has spilled polish all over the carpet. A parent or other interested party can become involved in the scene.

A salesman comes to the door and insists on demonstrating a vacuum cleaner. Anything can happen.

A child is home late from school. The parents are irate.

A brother, a sister and a tired mother are shopping for shoes.

Improvisations based on one-liners:

"He must have run away. What'll we do?"

"I've looked and looked, but I can't find it."

"We're surrounded. What will we do?"

"They've found out about the broken window!"

Encourage students to work in groups to create improvisations based on the following outline:

A Character or characters want something.

Difficulties are placed in the way.

A way past the difficulties is found.

The character/characters get what is wanted.

Additional Improvisations

An airplane flight with crew (or passengers) mistaking New York for Hawaii.

The players are at the seashore and find curious things on the beach, one could be a bottle containing a letter written by some well known person, such as Columbus.

A photographer tries to get a group to pose correctly, but has trouble.

A famous explorer who has just returned from the jungles of South America is interviewed by several reporters. The explorer gives unusual answers to their questions.

A gypsy fortune teller predicts the future for a group.

Shoppers in a supermarket stop to chat and exchange recipes.

Curious new fashions are modeled, such as a coat with sleeves that reach the floor. A fashion commentator describes the models.

A committee gathers to fight unnecessary noise in the city, such as forbidding dogs to bark.

Everyone has a different and unusual hobby. They display and explain them. One collects rubber erasers, another carves figures made of cake, a third collects drawings of Little Red Riding Hood.

Performers act out famous historical scenes, such as Washington crossing the Delaware. Someone is rocking the boat.

RESOURCES

Heinig, Ruth and Stillwell, Lyda, Creative Dramatics For The Classroom Teacher, Englewood Cliffs, New Jersey, Prentice Hall, 1974.

King, Nancy, Giving Form To Feeling, New York, Drama Book Specialists, 1975.

McCaslin, Nellie, Creative Dramatics in the Classroom, New York, D. McKay Co., 1968.

Siks, Geraldine Brain, Children's Literature for Dramatization, New York, Harper & Row, Publishers, 1967.

Slade, Peter, An Introduction to Child Drama, London, University of London Press, 1971.

Spolin, Viola, Improvisation For The Theatre: A Handbook of Teaching and Directing Techniques, Evanston, Northwestern University Press, 1963.

Spolin, Viola, Theater Game File, St. Louis, CEMEREL, 1975.

Tyas, Bill, Child Drama In Action, Toronto, Canada, Gage Educational Publishing Limited, 1971.

Urban, Alex, On Stage: Wally, Bertha and You, Chicago, Encyclopedia Britannica Corp., 1971.

Ward, Winifred, Stories to Dramatize, Anchorage, Kentucky, The Children's Theater Press, 1952.

Way, Brian, Development Through Drama, New York, Humanities Press, 1967.

Yerian, Cameron and Margaret, Actor's Workshop, Funtime Series, Chicago, Children's Press, 1974.

PANTOMIME

DEFINITION

Pantomime, or mime, is communicating an idea or story without the use of words. Mime uses only two of the actor's tools; the body and the imagination. Mime is a component of many drama activities and is an excellent way to begin creative dramatics. It is beneficial because it encourages the use of the entire body, thus relieving the player from having to think of dialogue.

GOALS

To communicate an idea using the whole body without the use of words.

To make use of several different areas of space in the pantomime.

To release body tensions so that poise and self-confidence can result.

To sharpen perception.

To stimulate imagination.

To develop concentration and observation.

To encourage total involvement as players try to be precise in their treatment of the character they are portraying or the object with which they are working.

CUES FOR THE TEACHER

Group pantomime generally should precede individual work because when the entire class works at one time, self-consciousness is replaced by involvement.

Simple, accurate, and precise movements are stressed, rather than vague, half-hearted gestures.

Start with very simple, everyday activities; for example, eating an apple, drinking some water, putting on shoes and socks.

Music can be used to set the mood for a pantomime and to help encourage the pupils to participate.

PROCEDURE:

1. Relaxation and Concentration

   Do a relaxation and concentration exercise.

   Introduce pantomime to the group and ask them to close their eyes to visualize what will be pantomimed.

   Discuss the different ways the body will have to move to achieve the desired effect.

2. Concentrated Activity

   Talk the group through the mime, and if necessary, divide the mime into sections for more detailed work.

   Allow part of the group to mime and the other to observe, then discuss what was effective and working in the mime.

3. High Activity

   Allow individuals or small groups to mime, with the remainder of the class giving support and applause after each of the contributions.

4. Transition

   Go on to next activity

EVALUATION

Observation.

Concentration and control of body.

Using the space provided.

Using the body to communicate the idea.

STUCK UP

Objective:

Students will pantomime becoming stuck to each other with invisible glue.

Special Equipment:

None.

Participants and Space:

Any number, seated in large circle

Activity:

Select one student to stand at the center of the circle. Signal students, one at a time, to approach the student or students in the center. Encourage them to enter engaged in some activity and walk casually as if they expected no trouble, then shake hands with or make some other physical contact with those in the center.

Use the following dialogue as a guide:

> "Imagine that you are completely covered with a coat of invisible glue. Everytime someone touches you they will become stuck to you. No matter how hard you try, you won't be able to remove the part of your body which has touched another person."

Instruct students to pretend to become hopelessly stuck and to stay stuck until the game is completed. Continue the game until several have become stuck. Play the game again, using different students as participants.

STATUES

Objective:

Students will pantomime various activities related to a topic.

Special Equipment:

None.

Participants and Space:

Any number, seated in a large circle

Activity:

Divide the class into two groups, the players and the observers. Have one group participate in a pantomime activity while the other group acts as observers.

Have the players move to areas of the room where they can stretch their arms without touching another person. Call these areas their "magic circle". Tell each player to stay within his "magic circle" for pantomiming.

Instruct players to think of some type of job, a sport, or whatever might be appropriate at the time, and pantomime an activity related to the topic chosen. For example: a batter swinging at a ball, a football player punting, a swimmer. Demonstrate an activity so pupils will understand how to play the game.

Tell students to begin their activity and to continue until they hear the word "freeze". Instruct them to "freeze" in the action when they hear the word.

Have the observers guess the activities which have been pantomimed while the players are in "freeze" position.

Switch players and observers and repeat the activity.

CUE FOR THE TEACHER

Vary the game by having students pantomime animals, fish.

CORN IS POPPING OUT ALL OVER

Objective:

Students will pantomime corn bursting into white fluffy popcorn.

Special Equipment:

de Regniers and Moore, Poems Children Will Sit Still For: . New York, Citation Press, 1969, p. 25.

Participants and Space:

Any number, seated informally using available areas of the room for pantomime.

Activity:

Read a poem about popcorn. Discuss the process of making popcorn, or actually pop some corn for students.

Use the following dialogue as a guide:

> "Pretend you are a small, hard kernel of corn which has just been poured into a popcorn popper. How huge the popper seems to you because you are a tiny kernel of corn. Oh, the popper has just been turned on. It's getting very warm... it's getting hot. It's getting so hot that you can hardly stay inside your shells. Your hard shiny shells are just about to burst from the fiery heat.
>
> The heat has been turned up. It's so terribly hot that you can't stand it any longer. You are beginning to pop. You're popping faster and faster! Oh, look at you now! You are all white fluffy pieces of popcorn. You fill the whole popper. How delicious you look and smell."

WHEATIES

Objective:

Students will pantomime the growth of wheat.

Special Equipment:

Recording of a musical selection.

Participants and Space:

Any number, seated informally for discussion then using various areas of the room for playing.

Activity:

Have students, through pantomime, imitate tiny seeds which grow to blades of golden wheat. Use background music to accompany the pantomime.

Discuss with students how a seed develops into a plant.

Use the following dialogue as a guide:

> "Pretend you are tiny winter wheat seeds which a farmer has planted in the autumn. Now it's winter and the weather is so cold that you are curled in little balls, resting till warm spring arrives. It's snowing now and the fields are white with snow, but you're curled up in the earth, safe and warm. Spring is coming and the warm sun and the showers are causing you to sprout. Your tender green shoots are just peeking through the earth. The sun feels so warm that you grow taller and taller.
>
> Rain is falling. You need the rain to grow. It feels so refreshing that you drink and drink. Oh dear, it's beginning to storm. The wind is blowing the wheat stalks and bending them. Hail has begun to beat you down. Tender young wheat can't stand hail. Some of your stalks are breaking. Oh how wonderful! The sun is shining again and the gentle breezes are blowing. You are growing tall and strong, reaching toward the sky. It is late spring and you are golden and strong, all ready for harvest."

CAN YOU READ ME?

Objective:

Students will communicate non-verbally.

Special Equipment:

Pictures of people expressing various moods and emotions.

Participants and Space:

Any number seated in a circle.

Activity:

Show pictures and discuss non-verbal communication with students. Questions such as the following can be discussed:

How can you tell when a member of your family is going someplace special?

What signals can you read when your parents respond to a request to go someplace by saying, "No"?

How can you tell whether your teacher is having a good or bad day?

Have students pantomime the following emotions in unison or singly:

happiness	unrest	sympathy	dislike
fear	boredom	love	doubt
hatred	laughter	frustration	cunning
disgust	sorrow	loneliness	joy

Divide pupils into pairs and have them communicate statements through gesture. The following can be used as examples:

What do you mean?
I'm getting impatient!
I'm shocked!
Come here.
Go away.
Want to hear a secret?
I'm so tired.
Isn't this exciting?
Stop!
I don't know.
Who cares?
My head aches.
I'm full.
I've got a deal you can't pass up.
I'm thinking.
I don't know what to do.
How funny!
My feet hurt.
I saw the cutest boy/girl.
Did you see what I saw?
That's yucky!
That's yummy!
I'm "King of the Mountain."
Help me!

The kit, Moods and Emotions, (The Child's World, Inc., Elgin, Illinois, Box 681, 60120) pictures children expressing emotions and includes some interesting activities.

An interesting variation which would illustrate stereotyped emotions would be to make and wear masks showing anger, joy, etc. Shyer children would be motivated to participate.

A discussion could follow on the part masks have played in dramatizations through the centuries.

Players stand in a circle. The teacher reads the following movements which express certain actions and attitudes. Players then pantomime the action.

Show with your palm, "Stop!"

Show with your head, "Yes."

Show with your shoulders, "I don't understand."

Show with your foot, "I'm waiting."

Show with your ear, "I hear a songbird."

Show with your waist, "I'm dancing."

Show with your tongue, "I like this cake."

Show with your arms, "I'm running."

Show with your fingertips, "This potato is hot!"

Show with your nose, "I smell fresh pie."

Show with your chest, "I'm relaxed."

Show with your legs, "I'm slipping!"

Players can develop many other movements.

LET'S HAVE A PARADE

Objective:

Students will pantomime participants in a parade.

Special Equipment:

Musical recordings and a whistle if desired.

Participants and Space:

Any number, seated informally, then using available areas of room for the "parade."

Activity:

Discuss with students, people, animals or things that might form a parade. Elicit such responses as members of a band, drum majors and majorettes, twirlers, clowns, floats, animals, policemen, vendors.

Discuss what instruments band members might play; pantomime playing various instruments in unison. As participants are mentioned, allow students to move about the room as that character would move. The whole class could move as elephants, twirlers, majorettes, cars, and so on. If suitable music is available, this will aid in creating mood and rhythm.
Use the following as a guide:

"Let's have a very special parade. Instead of everybody pantomiming the same character, each of you will decide on a special character you would enjoy pantomiming. Close your eyes for a moment and really concentrate on who you're going to pantomime and how that character would move. (Have pupils keep eyes closed about a minute) Open your eyes. Is there anyone who hasn't decided? (If there are some who haven't, allow other class members to help them with ideas.) Now that all of you know who you will be, we're going to line up and pantomime a real parade. Be sure to keep the movements of your character. Don't copy the person in front of you."
Have pupils form a line. Act as the leader or choose a student as the leader.

CUE TO THE TEACHER

A suitable recording can be played and a whistle blown to begin the parade.

REFLECTIONS

Objective:

Student will mirror the movements of his partner.

Special Equipment:

None.

Participants and Space:

Any number, seated informally then using available areas of the room for activity.

Activity:

Discuss the activity with students.

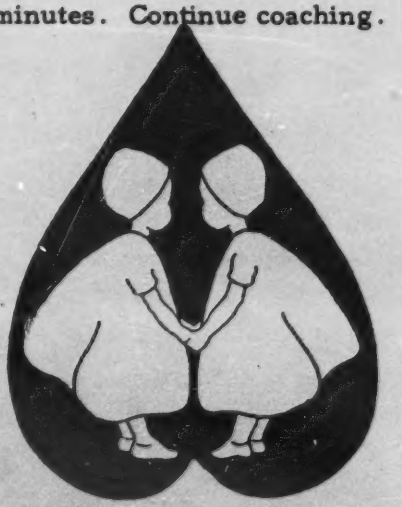
Stress that concentration and coordination of movements are very important; that partners should face one another and look directly into each other's eyes, or choose a concentration spot near the face.

Remind students to begin to move very slowly and precisely.

Have students pair off, one serving as leader, the other as a mirror image, then move to various areas of the room. Half of the class may serve as observers if space is limited.
Use the following dialogue for coaching:

"Leader, begin to move very slowly; mirror image, reflect the movement as it happens. Keep looking directly at the concentration spot or into each other's eyes. Keep movements simple and slow. I shouldn't be able to identify leader. Don't try to trick each other."

Have partners switch roles after a few minutes. Continue coaching.
Discuss activity in a positive manner.



"I LOVE TO GO A WANDERIN"

Objective:

Students will explore various terrains through pantomime.

Special Equipment:

Pictures or photographs of mountainous areas, beaches, wooded land, fields, city streets, and so forth.

Participants and Space:

Any number seated informally for discussion, then pantomiming in various areas of the room.

Activity:

Tell students that they are going to pantomime taking a trip. (Name whatever terrain they will be traversing, for example, a sandy beach.) Show and discuss the pictures of the area to be traveled. If backpacks and clothing are a factor, plan with students what items to take, such as food, water, first aid supplies and clothing suitable for different climates and terrains. Stress need for helping and cooperating with others in crossing streams, climbing mountains, scaling cliffs and other dangerous situations. Prepare and strap on the imaginary backpacks and begin the hike. Guide them through the activity with appropriate dialogue.

Ideas for Additional Activities:

Walking across slippery ice.
Trudging through deep snow.
Splashing through mud puddles.
Skipping along a sandy seashore.
Walking barefoot through sand drifts.
Exploring a dark cave.
Climbing a mountain.
Stepping on stones to cross a stream.
Scaling a dangerous cliff.
Hacking underbrush while inching through a rain forest.
Journeying through a land of giant flowers, trees, grass, and so forth.
Making way through a corn field.

Simple Pantomimes:

Cut out a picture.
Break eggs into a skillet.
Balance a book on your head.
Sit down at the piano and play a song.
Search for house key in purse or pocket. Find it and unlock the door.
Cast for a fish, catch one, then reel it in.
Change a light bulb.
Swing at a ball and miss it.
Pick roses.
Arrange flowers in a vase.
Set the table for dinner.
Dribble a basketball.
Jump rope.
Turn on the water hose and water the flowers.
Brush teeth.
Comb hair.
Wash hands.
Eat an ice cream cone as it is melting.
Eat a hotdog and spill mustard.
Peel and eat a banana.
Thread a needle.
Shovel snow.
Put a letter in an envelope, then seal it.
Manipulate a Yo-Yo.
Wrap a package.

A guessing game where the players pantomime opening something, revealing the package to the audience by their movement, either by how they open it or what they do with the contents.

safety pin
candy bar
can of paint
watermelon
bottle of catsup
walnut
letter
package of coughdrops
woman's purse
safe

jar of pickles
jar of peanut butter
first aid kit
sewing kit
doctor's bag
record album
box of Cracker Jacks
box of kittens
jewelry box
lunch box

224

Pantomimes For Students With Some Experience:

Try to enter a phone booth. The door is jammed. Drop in money, lift the receiver and dial.

Pick up rocks and load them into a wheelbarrow. Push it slowly. Dump the rocks in a pile.

Lift a container of garbage which has an unpleasant odor from sitting several days. Carry it to the garbage can and empty it.

Climb a ladder, then walk a tightrope. Walk unsteadily, almost losing your balance several times.

Enter a kitchen, smell some cookies just ready to be taken from the oven. Carefully remove them, then lift a cookie off the cookie sheet with spatula. Take a bite and burn your mouth.

Run after a puppy, pick it up and pet it. Then put a collar around its neck and attach a leash.

Climb over a fence and rip your clothes as you go over the top. Run home, trying to cover the ripped place with your hands.

Take off a ring to show a friend. Drop it in the grass which is high. Search through the grass to find the ring.

Arrange flowers in an expensive vase. Lift the vase, then drop it and show that you are horrified as it breaks.

Attempt to pick a small splinter from your finger with a needle.

Try on some old hats you found in a box. Look at yourself in the mirror and change your expression to fit each hat.

Try to cross the street quickly during the rush hour, even though you are an elderly person who has to use a cane.

Pick up a baby who is crying. Try to quiet the baby by patting, rocking, making faces, etc. Look relieved when the baby finally quits crying.

Jump out of bed, turn off the alarm and run to the window. Separate the curtain and discover to your dismay that it is raining. Show that you are upset by stamping your foot, sitting on the bed with your head in your hands.

Prepare for a hike, strap on a backpack and begin the hike. Hear suddenly a hissing sound. Look down and see a large snake coiled and ready to strike. Shrink back horrified.

Select a candy bar from a shelf at a store. Tear a little of the wrapping off and take a small bite. When you reach the check-out counter, look for your money and discover that it has slipped through a hole in your pocket.

Pantomimes for Two or More People:

Two or more trapeze artists swing from trapeze on opposite ends and meet in mid air.

A clumsy waiter spills tea on a well dressed person. The person becomes angry and the waiter tries to placate her/him.

A person reels in what he thinks is going to be a big fish, summons a friend, who sees that the fish is small. The friend makes fun of the catch and the fisherman is disgusted.

Two robbers enter a store at night, try to open a safe, only to be thwarted by the police as the alarm rings.

A car salesman tries to sell a tall person a small economy car. The person has to squeeze into the car.

Members of family go to an expensive restaurant, order a big meal, and when it comes time to pay, find that they have forgotten to bring any money.

A photographer attempts to photograph a gum-chewing child who is not cooperating at all.

A person with a toothache is waiting in the dentist's reception room. When the nurse indicates the dentist is ready to see him/her, the patient tries to escape.

A person tries to start an old car in every way possible. Finally the people in the car get out to check the engine. The car accelerates while they are peering under the hood and almost runs over them.

A child has just been punished by a parent and is making faces behind the parent's back. The parent turns around and sees and takes measures.

A woman tries to escape angry bees.

A baseball pitcher and catcher.

A play director shows student how to act.

A man tries to teach a dog how to shake hands.

Have pupils pantomime the following activities in small groups: walking, running, jumping, hopping, and crawling. Direct the remainder of the class to clap the rhythm of the movements. Discuss the natural rhythm of the movements after they are pantomimed. Then encourage students to pantomime the same movements in slow motion. Movements can be accompanied by suitable music. Discuss the need for increased control of the body when natural rhythms are slowed. Reverse the movement, having participants move as fast as they can. Compare the difficulty of moving very quickly to that of moving in natural rhythm.

Seat pupils on the floor in a large circle. Give the following instructions: "Today we are going to pantomime some things we like to do and can do well. We are all important in different ways. One person is important to his baseball team because he's a good short stop, another is important to her mother because she has a good memory and can run errands so well. So each of you is important to someone in some way. Think about it for a moment before we begin. Then I will choose volunteers to pantomime. After each pantomime, we'll try to guess what your "thing" can be.

Discuss with pupils the difference between the movements of a rusted tin soldier and the movements of a straw man who has no bones. Then divide the class into two groups. Have one group pantomime straw men while the others observe. Then let the second group pantomime the tin soldier while the first group observes.

Have pupils participate in, "Animal Walk, Animal Talk." Read a story or poem about animals. Have them listen to and identify the names, actions and sounds of the animals. Encourage response with animal sounds at appropriate times as they listen to the story. Elicit from class the names, sounds and actions of the animals after you have read the selection. List their responses on the chalkboard. For example, pig-oink-wallow. Allow students to take turns acting the roles of various animals or have the class divide and act out animals in groups. Talking Time, McGraw Hill, is a good text for activities of this type.

Instruct pupils to close their eyes and dream of their favorite place. Say to them: "Make believe you are in your favorite place. Think about what you would like to do there. When I say, "Pantomime," open your eyes and pantomime what you would like to do in your favorite place. Make sure your pantomime is exact. Give children time to visualize, then have them do their pantomimes simultaneously.

Have students pantomime holding a tiny puppy. Use the following as a guide: "Pretend that I have a tiny puppy in my hands. He is brown with white spots. He is a cuddly little thing, but I have to hold him carefully because he's so small. I am going to give this imaginary puppy to one of you. Hold him carefully and stroke his hair gently. When you have had an opportunity to do this, pass him to the person sitting next to you."

Seat pupils in a large circle. Tell them they are to imagine they're in a room which suddenly begins to shrink, that the walls are moving in, and there is no way out. Allow them to pantomime this activity in small groups in the center of the circle. Stress that facial expressions, gestures and dialogue should portray the emotions of someone who is trapped.

Have students play, "Follow the Leader," to musical accompaniment. Select a leader to imitate an animal and have the class follow his movements as precisely as possible.

Have students pantomime manipulating materials of varying weights.

Lift a heavy rock.
Pick up a feather and stick it in your hair.
Find a quarter and put it in a candy machine.
Lift a bucket of water, carry it awhile, then pour it out.
Catch a grasshopper and put it in a jar.
Catch a frog.

Have students pantomime synonyms. Let the other players guess the synonyms.

quick and fast	shy and timid
strong and mighty	shout and yell
look and see	rich and wealthy
listen and hear	wise and intelligent
small and tiny	groan amd moan
thin and slim	gift and present
hard and solid	honest and truthful
keep and save	price and cost

Have students pantomime antonyms. Let the other players guess the word being acted out and another that means the opposite.

stand and sit	hit and miss
open and close	proud and humble
north and south	dangerous and safe
over and under	few and many
accept and reject	collect and scatter
continue and cease	crooked and straight
bright and dull	top and bottom
fancy and plain	dry and wet
gentle and rough	interesting and boring
happy and sorrowful	serious and funny
gain and loss	wrong and right
famous and unknown	all and none
winter and summer	mountain and valley

MATERIALS FOR PANTOMIME, GRADES 1, 2, and 3

Mother Goose Rhymes (These may be accompanied by music)

Folk Tales and Fairy Stories

"The Old Woman Who Found the Sixpence"
"The Elves and the Shoemaker"
"Three Billy Goats Gruff"
"The Lark and Her Young Ones"
"The Three Pigs"
"Little Red Riding Hood"
"Rumpelstiltskin"
"The Ugly Duckling"
"Little Half Chick"
"Jack and the Bean Stalk"
"The Gingerbread Boy"
"The Three Bears"
"Musicians of Bremen"
"Hare and the Tortoise"
"The Wind and the Sun"
"The Town Mouse and the Country Mouse"
"The Ant and the Grasshopper"
"The Lion and the Mouse"
"The Shepherd's Boy"

MATERIALS FOR PANTOMIME, GRADES 4, 5, and 6

Folk Tales

"Cinderella"
"Pied Piper"
"Whittington and His Cat"
"Hansel and Gretel"
"Pecos Bill and His Bouncing Bride"

Fables

"The Crow and the Pitcher"
"The Milkmaid and Her Pail"
"The Wolf in Sheep's Clothing"
"Arachne"
"The Golden Touch"
"Midas"

Fairy Tales and Fantasy

"A Mad Tea Party"
"The Emperor's New Clothes"
"Boots and His Brothers"
"Pinocchio's First Pranks"
"Mary Poppins Opens the Door"
"Baucis and Philemon"
"Proserpine"

RESOURCES

Cottrell, June, Teaching With Creative Dramatics, Skokie, Illinois, National Textbook Company, 1975.

Heinig, Ruth and Lyda Stillwell, Creative Dramatics For The Classroom Teacher, Englewood Cliffs, New Jersey, Prentice Hall, Inc., 1974.

Howard, Vernon, Pantomimes, Charades and Skits, Sterling Publishers, 1974.

Kipnis, Claude, The Mime Book, New York, Harper Colophon Books, 1974.

N.C.T.E., Creative Dramatics Handbook, Urbana, 1974.

Shepard, Richmond, Mime, New York, Drama Book Specialists, 1971.

Yerian, Actor's Workshop, Children's Press, 1974.

230

CLOWNING

DEFINITION

Clowning is an art form. It requires physical skills, acting ability, imagination, and a strong sense of the comic.

Uses: Provide entertainment for:

Talent shows and festivals.
Banquets and Youth-serving organizations.
Parades and Circuses.

GOALS

To develop the art of pantomime.

To develop uses of timing such as surprise, anticipation and slapstick.

To develop imagination.

To develop an awareness of humor.

To experience the satisfaction of performing for a group.

RESOURCES

Refer to Pantomime activities in the Prompt Book.

Burgess, Hovey, Circus Techniques, Thomas Y. Crowell Co., N.Y., 1977.

McVicar, Wes, Clown Act Omnibus, Association Press, New York, N.Y., 1978.

Tulsa Public Schools Film Library.

TABLE OF CONTENTS

Formal Plays

- Goals
- Evaluation

Teacher/Director's Formal Play check list

Choosing the Play

- Resources

Casting the Play

Rehearsals

Rehearsal Cues

Costumes

- Resources

Makeup

- Makeup Required
- Procedure
- Makeup Recipe
- Worksheet
- Resources

Props

- Purpose

Lighting

- Purposes
- Resources

Scenery

- Resources

The Stage

Definition of Stage Terms

The Stage Picture

Body Position Diagram

Blocking

Music In The Speech/Drama Room

FORMAL PLAYS

DEFINITION

People have always been fascinated by theatre. Radio and television have brought the theatre into our homes and the school has brought it to the student.

A formal play is a drama presented before an audience from a script that requires rehearsals to establish patterns of movement, action and dialogue for the characters.

There is a large variety of art forms from which to choose when working in formal drama: one, two or three-act plays, scenes, operettas, pageants, tableaus, formal pantomimes, radio or television plays or a combination of various types. The subject matter of formal drama may include plays for particular occasions, seasons, fantasy plays and plays which teach lessons in certain areas such as citizenship, safety or health.

GOALS

To give students opportunities to discover their own resources.

To improve speech competency through delivery of dialogue.

To help actors gain insight into understanding other personalities as they develop the character they are playing.

To develop awareness of different viewpoints and life-styles of other people through enactment of characters in history, literature or contemporary life.

To promote self-discipline.

To provide an opportunity to teach students to accept responsibility.

To develop poise and self-assurance.

To improve concentration.

To give student a sense of accomplishment.

EVALUATION

The performance.

TEACHER/DIRECTOR'S FORMAL PLAY CHECK LIST

Select play

Considering:

- Age of students performing
- Audience appeal
- Occasion
- Artistic challenge
- Play as literature
- Music involvement
- Availability of cast for rehearsals
- Educational values
- Production cost
- Availability of scripts
- Situations and emotions that are comprehensible to the actor
- Royalty payments, if needed
- A play free from strained situations and false sentiment

Students read the play

Considering:

- Character and physical description
- Dramatic action
- Vocabulary
- Memorization
- Historical setting

Cast characters and choose production staff

Considering:

- Try-outs (allow each child an opportunity)
- Student involvement and responsibilities
- Learning opportunities
- Talent development

Plan and schedule rehearsals

Considering:

- Placing dates of rehearsal and performances on school calendar
- Rehearsal times
- Dividing script into sections for rehearsal and blocking ease
- Reserving gym and/or stage for rehearsals and performances

Setting deadlines for the completion of:

- memorization of lines
- gathering of props, stage set, costumes, make-up, lights
- technical and dress rehearsals

Sending out information sheet and rehearsal schedule with slips for signatures of parents/guardians giving student's permission to:

- participate in play
- obtain a costume
- practice before or after school

Plan and select costumes

Considering:

- Reusable old costumes
- New costumes
- Establishment of style and period of play
- Relationship between characters, intermingling of colors

Design stage set (consult with Art Teacher)

Considering:

- Time, place, century, season, style (fantasy, realistic)
- Cost
- Available materials
- Construction start

Plan posters for advertising and programs (consult with Art Teacher)

Considering:

- Students for jobs for different duties in this area
- Artistic appeal
- Acknowledgements
- Printing

Plan costumes, make-up and costume meeting with parents

Considering:

- Picture costume sheet for each character
- Instructions on and how to make
- Color, fabric and accessories
- Buying material and pattern if needed
- Costume meeting with parents
- Distributing material, patterns and reimbursing for cost as needed
- Buying make-up if needed
- Training make-up crew

Plan lighting

Considering:

Use of logical light source, mood, atmosphere and stage picture
Renting, borrowing or buying in addition to utilizing existing lights
Needs of light crew, marking scripts according to plan

Plan stage directions

Considering:

Blocking, movement and business with actors
Behavior and development
Actor's imagination and creativity
Actors creating believable characters
Stage direction given in script
Learning process

Plan Photography

Considering:

Purpose and kind of photography (stills, 8mm movie, videotape)
Camera
Photographer
Storyboarding the shots and scripting the dialogue if needed
Purchasing film
Setting up shooting date(s)
Processing film
Viewing film and critique

237

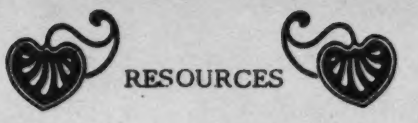
CHOOSING THE PLAY

In formal drama, helping the child to make discoveries and acquire standards of good taste and judgement in the three-dimensional realm of living theatre is much more exciting and relevant to the real world than anything on the television or movie screens. There is a dynamic audience involvement with live performers not possible with the flat, one-dimensional world of TV.

Some criteria to consider in selecting an appropriate play are as follows:

The play should

- Have strong characters with whom children can identify.
- Have a worthwhile theme.
- Contain dialogue which enhances the plot.
- Be appropriate for the cast size desired.
- Have suitable language and action - more action than dialogue.
- Contain material appropriate to the age level performing and viewing the play.
- Be adaptable to available facility and budget.
- Extend and enrich the total theatre experience of both audience and performers.



Bennett, Rowena, Creative Plays And Programs For Holidays, Boston: Plays, Inc., 1966.

Birner, William B., Twenty Plays For Young People, Anchorage Press, Anchorage, Kentucky, 1967.

Boiko, Claire, Children's Plays For Creative Actors, Boston: Plays, Inc., 1967.

Boiko, Claire, Plays and Programs for Boys and Girls, Boston: Plays, Inc., 1972.

Burack, A.S., One Hundred Plays For Children, Boston, Mass. Plays, Inc., 1958.

Fisher, Aileen and Rabe, Olive, Patriotic Plays and Programs, Boston, Plays, Inc. 1966.

Fontaine, Robert, Humorous Skits For Young People, Boston: Plays, Inc., 1967.

Kamerman, Sylvia, Children's Plays from Favorite Stories, Boston, Plays, Inc., 1966.

Kamerman, Sylvia, Blue-Ribbon Plays for Girls, Boston, Plays, Inc., 1955.

Thane, Adele, Plays From Famous Stories and Fairy Tales, Boston: Plays, Inc., 1967.

Tyas, Billi, Child Drama in Action, Toronto, Canada, Gage Educational Publishing Limited, 1971.

Single Plays

Anchorage Press, P. O. Box 8067, New Orleans, Louisiana 70182.

Bakers Plays, 100 Chauncy Street, Boston, Massachusetts 02111.

Coach House Press, Inc., 53 West Jackson Boulevard, Chicago, Illinois 60604.

Samuel French, Inc., 25 West 45th Street, New York, New York 10036.

CASTING THE PLAY

Preliminary tryouts for parts in a play are generally held in the classroom at regular class time. If you are using more than one grade level, select finalists for the different parts and allow them to try out for the final selection at the same time. A better comparison as far as their taking direction, their physical bearing, how they look in relation to the rest of the cast and any number of things can be made at that time. A rehearsal schedule should be presented in advance of final selection so those who cannot change conflicting activities can disqualify themselves. A parent conference will frequently bring about a satisfactory schedule adjustment.

CUES IN CASTING FOR THE DIRECTOR:

Allow each child an opportunity to try out for the part he/she wants
Discuss the play and characters with the students.
Set criteria for each part and critique each participant on these criteria.
Take notice of voice quality and projection, facial expression, physical appearance and general suitability for the part.
Give the part to the student who will give something to the role and also profit from it.
The same students should not always have the lead parts in all productions.
The ultimate choice should lie with the director who considers the whole child's growth in assigning the part.

If the director has conducted the tryouts so that the children will benefit by their roles and the play will benefit through the children's participation, the project has the proper foundation for success.

REHEARSALS

Rehearsals of a formal play are very necessary and should be well-planned so that the students know what is expected of them beforehand. Guidelines need to be set as to attendance, excused absence or unexcused absences, behavior during rehearsals and any number of other things that might be pertinent to individual situations. It is suggested that at least part of the rehearsal planning be done jointly with teacher and students. If students have a hand in setting the policy, they are more committed to observing it.

Setting deadlines for tryouts, blocking, tech rehearsals, props, makeup stage settings, memorization of lines, costumes and many other details can be organized by using a checklist to see if things are falling in place as they should. This list is one which can be added to and modified as needed. (See Teacher/Director's Formal Play Checklist)

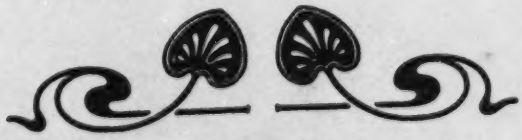
In most cases the stage is located in the gym of the school, so the school calendar should be checked and the gym reserved for rehearsals and performances. The principal, homeroom teachers, gym teacher, custodian and anyone else who might be involved should be consulted before final arrangements for rehearsals and performances. Cooperative planning with co-workers promotes a more positive attitude toward the formal play because during rehearsal teachers can plan alternative activities, show related films (the gym teacher takes gym class to another area freeing the gym for rehearsal) or have highly individualized activities.

Start and stop rehearsals at the designated times. Even though the school play is a very important part of the school environment, do not take over the school.

It is imperative that rehearsals in the speech room be so thorough that rehearsals on the gym stage can be kept at a minimum, and be spent in the polishing of a performance, i.e. testing voice projection, exact spacing of some large movements, the mechanics of getting different groups on and off the stage and other such activities. Rehearsals before and after school can be scheduled for the stage, however, if there are many students who ride the bus, alternatives should be considered.

Divide the script into sections for rehearsal purposes. Plan to rehearse certain sections at each rehearsal. Only those characters involved in the section to be rehearsed need attend rehearsal. If there is time left, go back and polish where needed. Leave a rehearsal or two open for random polishing. Work out details and rough spots with individuals at times other than scheduled rehearsals so large numbers of students won't be standing around idle.

Parental permission for before or after school rehearsals should be obtained. Permission slips also are an effective way to communicate to the parents what the school play is about, giving alternatives for participation in different areas, and also giving the parents the courtesy of choosing whether they want their child to be involved in before or after school activities. Some examples are available in the Speech Office.



REHEARSAL CUES

Know your cast. A teacher knows the members of the cast well and is aware of when they are giving their best and also when they are not giving their best.

Trust Your Casting:

Accept your show even if it isn't up to your expectations.

Don't set your play so firmly in your mind that you impede the actors.

Don't worry about details when you first begin. Wait to see what is going to happen.

Don't allow talking backstage to interfere with the action on the stage.

If actor breaks up in laughter, it shows a lack of concentration.

Students should hold for a laugh from the audience.

Questions To Ask Yourself:

Am I giving enough energy?

Which actors need most attention?

Am I nagging the actors?

Are the actors working at odds with me?

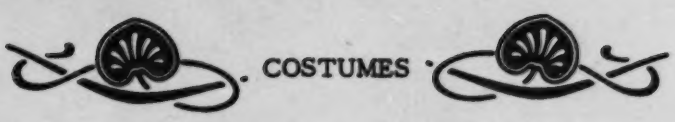
Are the actors doing another show rather than the one I'm doing?

Am I just a traffic manager?

What am I trying to accomplish in this scene?

Am I using my students as puppets?

Am I asking for more or less than they can give me at this point?



COSTUMES

Costumes can be as simple or as complicated as desired. Some basic patterns can be used for a variety of different kinds of costumes. For example, a basic tunic can be belted or unbelted and made in a variety of materials for different effects. It can also be split up the front to become a long, flowing robe, and decorated with trim or not depending on the character who is wearing it. Sleeves of different styles, lengths and fullness can be added for different effects. Tunics can also be worn over leotards as a simple effective costume for a variety of characters. Reference in the bibliography can be consulted for more information concerning period costumes.

The important thing is to keep the costumes as simple and inexpensive as possible. There are exceptions, such as frock coats, kings' trains, court dress. However, these can be kept year after year, so more investment in time and money is warranted.

Giving costume information to the parents is best done early, at least a month or six weeks in advance of the program. After costuming has been planned, materials and patterns decided upon, a costume meeting can be set up for distribution of materials, costume information and patterns. A fabric store may hold the needed materials for each person to come and purchase. With prior agreement, the teacher might purchase materials and patterns and be reimbursed by the parents. This might also be done by the PTA - an advance for costumes to be reimbursed at a later time. At this time find out about available persons who will sew not only the costume of their child, but be willing to make others. Many times old costumes can be utilized.

For example, a long ladies' skirt can become a king's train with a little imagination and a gold chain to use as a clasp.

Costumes can be accumulated in the school until costuming becomes less and less trouble as basic costumes are obtained. Most parents will donate costumes if they have been asked to do so, particularly when their children have outgrown them. Also, they are more likely to donate when they know these costumes can be available to them for community events such as church, scouting or campfire.

RESOURCES

Wilt, Joy and Kathy Berry, The Great Pretenders, Waco, Texas, Creative Resources, 1977.

Wilt, Joy and Kathy Berry, More Great Pretenders, Waco, Texas, Creative Resources, 1977.

Yerian, Cameron and Margaret, Fun Time Makeup and Costumes, Chicago, Illinois, 1975.

MAKEUP

The function of makeup is two-fold:

to correct what light and distance take away.
to create an illusion for certain characterizations.

At the elementary school level, a minimum of makeup is usually sufficient unless a complete change of the actor's appearance is needed. Most of the stages for formal drama are located gymnasiums where daylight cannot be eliminated, and daytime performances, especially, require little makeup. However, night time performances may require more makeup. The rule of thumb is to try the makeup under different lights, and see if the effect desired is there.

Usually, grease paint is used since it is the least expensive. A makeup workshop for the actors can be set up where they learn to apply makeup. If sufficient makeup and funds to purchase additional supplies are available, a makeup unit is a rather fun unit. Allowing 4-8 students to do makeup at once, and assigning a couple of students as helpers is a good way to proceed. Plenty of wet and dry cloths (a rag-bag is a good resource for this) are needed to keep the makeup off hands so it doesn't get on other things, and aids when changing colors.

The makeup books listed in the bibliography are very good resources, but nothing takes the place of actually putting on the makeup to gain skill in makeup. Every face is different, so rules are difficult to lay down. Try an effect, see if it works, then go on to other effects. A makeup plan is provided in this unit and is very useful. This brings in the additional skill of planning, using perceptual skills and transferring the planning to doing the makeup.

A partial list of makeup which is needed is:

Grease sticks in several colors and shades.

Eyebrow pencils (black, 3 shades of brown).

Liners (brown, maroon, grey).

Clown white grease paint.

Eye shadows in several colors.

Moist rough and dry rough in a light coral and more natural color of of brownish red - light maroon or rust.

Lipstick in several shades.

Translucent powder and white baby powder.

Hair spray.

Makeup brushes for outlining and applying makeup.

Mirrors for individual or group use (diagram in back of section).

Powder brushes.

Hairpins.

Cleansing cream (Albolene) or baby oil.

Crepe hair in various colors.

A suggested procedure is as follows:

1. Pin hair back from face.
2. Protect clothing with old shirt or cape cut from old sheets.
3. Apply cleansing cream and tissue off the excess.
4. Have a wet cloth at your disposal for wiping fingers and hands when changing colors.
5. Apply base in color of grease paint desired.
6. Apply shadows and eyeshadow, eyeliner.
7. Draw character lines in face, if part calls for it.

8. Apply rouge.

9. Apply lipstick.

10. Powder entire face and brush off excess, being careful not to smear makeup.

11. Reapply rouge, lines or lipstick if necessary.

In applying fantasy or animal makeup:

Do 1, 2, 3 and 4 above.

Draw the design on face with eyebrow pencil from makeup worksheet.

Using brush fill in the desired colors.

Powder to insure wearability. Brush off excess.

Patch where needed.

Individual room rules will need to be established according to how the teacher or director wants to work out the clean up. Posting the procedure and rules in the makeup area is a good reminder.

MAKEUP RECIPE

An old idea that can be used in the classroom is creating your own makeup.

1 tablespoon shortening
2 tablespoons cornstarch
Mix with fork until soft and creamy. Add food coloring and mix.

Make several different colors. Place each color in a separate jar. (Baby food jars are good for this). This makeup can be put on with brush or a toothpick to create a clown, Indian, monster or whatever is wanted.

Make Up Work Sheet

Character: _____

Actor: _____

Production : _____

Foundation : _____ Rouge: _____

Liner: _____ Wrinkles : ____

Eye Shadow: _____ Eyeliner : _____

Eyebrows: _____ Hair : _____

FILMS:

"Clown Face" 16mm, 16 minutes, color
"To Be a Clown" 16mm, 24 minutes, color
"Makeup for Boys" 16mm, 11 minutes, color
"Makeup for Girls" 16mm, 11 minutes, color

VIDEO TAPES:

Basic Theatrical Makeup, Hal Proske, 28 minutes, color
Makeup With Nita Sellers, 28 minutes, color

BOOKS:

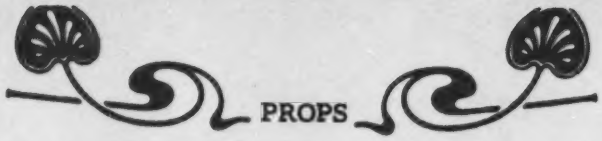
Buchman, Herman, Stage Makeup, New York, Watson-Guptill Publications, 1977.

Corey, Irene, Mask of Reality, Anchorage, Kentucky, Anchorage Press, 1968.

Ommannez, Schanker, Hairrth, The Stage and The School, St. Louis, Webster Div., McGraw-Hill Book Co., 1972.

Wilt, Joy and Kathy Berry, The Great Pretenders, Waco, Texas, Creative Resources, 1977.

Yerian, Cameron and Margaret, Fun Time Activities, Makeup and Costumes, Chicago, Editors, Children's Press, 1975.



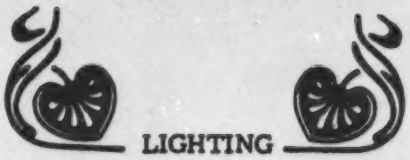
Properties or props are objects used on the set, except the scenery proper. Some are business props demanded by the action of the play and called for in the script. Some are ornamental props not demanded by the action of the play, but used to dress the set.

Each prop must be appropriate for the individual needs of the play. Props may be the real thing or constructed to simulate real objects. Inexpensive bric-a-brac can be obtained at garage sales, donated by parents or purchased. They can be made more elegant with gold paint, gold paper or papier mache designs.

Unusual ornaments and other objects must often be constructed to meet requirements demanded by the play. Vases and ornamental boxes can be made by molding and covering cardboard or other materials (papier mache), then painted. Substitutions must almost always be made for food. Drinks should be tea or colored water to simulate whatever drink it is.

Imagination and creativity is the key to obtaining just the right prop for the occasion. Rehearsal with props well in advance of the performance is always advisable; hence props must be assembled early. Substitute props should be supplied for props which cannot be obtained early.

The prop chairman and crew have the responsibility of making a list of props needed, placing them on stage at the proper time and removing them, also at the proper time. A station (table or bookcase) should be arranged for storing and depositing the props after use. Each member of the property crew should be assigned definite duties in order to avoid confusion and assure everything is in order. A checklist is posted backstage in the proximity of the prop storage with assigned duties for set and prop changes.



The primary purpose of lighting is to enable the audience to see the actors and the action. Other purposes of lighting are the following:

Establish the time of day and weather.

Take the place of stage sets by creative lighting effects.

Mark the passage of time.

Create certain mood and atmosphere.

Heighten emotional reaction of the audience.

Most elementary schools must use the existing lighting equipment, which in most instances is border lighting overhead on the stage. If other lights can be purchased or borrowed, spotlights are probably the most versatile and flexible type of lighting to use. Lighting equipment should be very flexible so it can be utilized in different ways for different purposes. If needed, a resource person (a high school teacher, a community theatre person) can be consulted to gain further information as to the needs of a particular situation. Resource person information can be obtained through the Speech office.

In working with the lighting, care should be taken to make sure circuits are not overloaded. Every stage light should have its wattage noted, and the amount of wattage should not exceed the maximum for that circuit. An exact record is noted on the fuse box or the circuit breaker switchboard. Cables, extension cords and the like are likewise taken into consideration. Extra fuses should be kept on hand in case a fuse is blown.

Only the lighting people should touch the switchboard or other lighting equipment. All stage cables should be securely connected and placed out of the way so that no one will trip over them. Several technical rehearsals without the actors can eliminate a lot of trouble.

Plan the lighting, mark the script and instruct the lighting people as to the position of each lighting unit that is used for every scene. Synchronize the lighting with the action and dialogue.

Some lighting instruments with some of the characteristics of each are as follows:

Elliposoidal (Leko)

500-1000 watts
Usually operates in pairs from distances of 30-40 feet.
Gets its name from the shape of its special reflector which enables the instrument to produce several times the light efficiency of the old box spotlights.

Fresnels

500 watts usually
6 to 8 needed to light stage

Floodlights

Used for special effects such as sunlight and moonlight.
Some stage aprons are efficiently lighted by these

Border Lights or Striplights

Just as its name suggests - follows an action on stage or spotlights it, if it stays in one place

Dimming boards can be purchased but are rather expensive. A dimming board can be made with household dimmers. Further information concerning these can be obtained from Speech office.

SCENERY

Scenery for a play can be as simple or as elaborate as time, funds and resources permit.

After reading and researching the script, plan what is actually needed on the stage for the different scenes. Story-boarding is a good device to use. Plan your stage setting with the following in mind:

Time, place, period and style
What you already have that can be utilized, its practicality and attractiveness
What resources are available.

A good thing to keep from year to year are flats. Ideally the flats would be made with pine, muslin, burlap or cotton duck, but cardboard is the best for inexpensive flats. Cardboard can be purchased from a box company for a small fee or scavanged from any source and stapled on the flats. Flats can be placed together in different ways to provide the scenery for the play.

Very simple scenery is the folding screen. The screen can be self-supporting and does four things at the same time:

Masks doorways
Increases entrances
Provides hidden backstage space
Provides background surfaces for stage decoration

RESOURCES

Buerki, F. A., Stagecraft for Nonprofessionals, Madison, Wisconsin, University of Wisconsin Press, 1972.

Miller, James M., Self-Supporting Scenery for Children's Theatre, New Orleans, Louisiana, Anchorage Press, Inc., 1973.

Yerian, Cameron and Margaret, Fun Time Stages, Scenery and Props, Chicago, Illinois, Children's Press, 1975.

THE STAGE

Learning the vocabulary of stage terms is important and expedient. The age of the child should be taken into consideration in selecting the terminology to be learned at one time. It is important to know the vocabulary, and to respond to proper direction.

Stage positions can also be taught to children according to age group and use. Younger children would have less use for this information because so much of their drama will be creative. When a formal play is presented, however, accurate terminology can be used. Giving directions using the stage terms and positions facilitates the actors' responses. Stage terms and stage positions are included.

DEFINITION OF BASIC STAGE TERMS

ABOVE - upstage of an object or actor

AD LIB - spontaneous line delivered by an actor

APRON - the area of the floor downstage of front curtain

BACKSTAGE - areas to the side or back of the stage

BELOW - downstage from an object or actor

BLOCK - movement and groupings of actors

BUSINESS - any action performance on stage

CENTER - center of the stage

CLOSED POSITION - back to audience

COUNTERCROSS - movement by one actor opposite to cross of another actor

COVER - to stand in front (below) another actor, preventing him from being seen by the audience

CROSS - movement by an actor from one place to another

CUE - an end of speech or action which signals the start of another speech or action

CUT - to stop action or just omit

DOWNSTAGE - that part of the stage closest to the audience

DRESSING THE STAGE - keeping the stage picture balanced during the action

ENTRANCE - openings from which actors come on stage or actual crossings made on stage

EXIT - openings from which actors leave the stage or actual crossing made to leave the stage

HOLDING FOR LAUGHS - waiting for the laughter from the audience to quiet before continuing

IN - toward the center of the stage

LINE - written speech of the actor to be memorized

OFFSTAGE - that part of the stage unseen by the audience

ONSTAGE - that part of the stage seen by the audience

OPEN POSITION - facing the audience

OUT - away from center of stage

PROPERTIES - articles used by the actors; commonly called props

RING UP - raise the curtain

SET - scenery for an act or scene

STAGE CROSSINGS - the movement of actors to areas of the stage or toward exits or entrances

STAGE GROUPINGS - arrangements of characters on stage for purposes of picture or composition

STEAL A SCENE - attract attention away from person to whom attention belongs

STAGE left or Left - actor's left as he faces the audience

STAGE right or Right - actor's right as he faces the audience

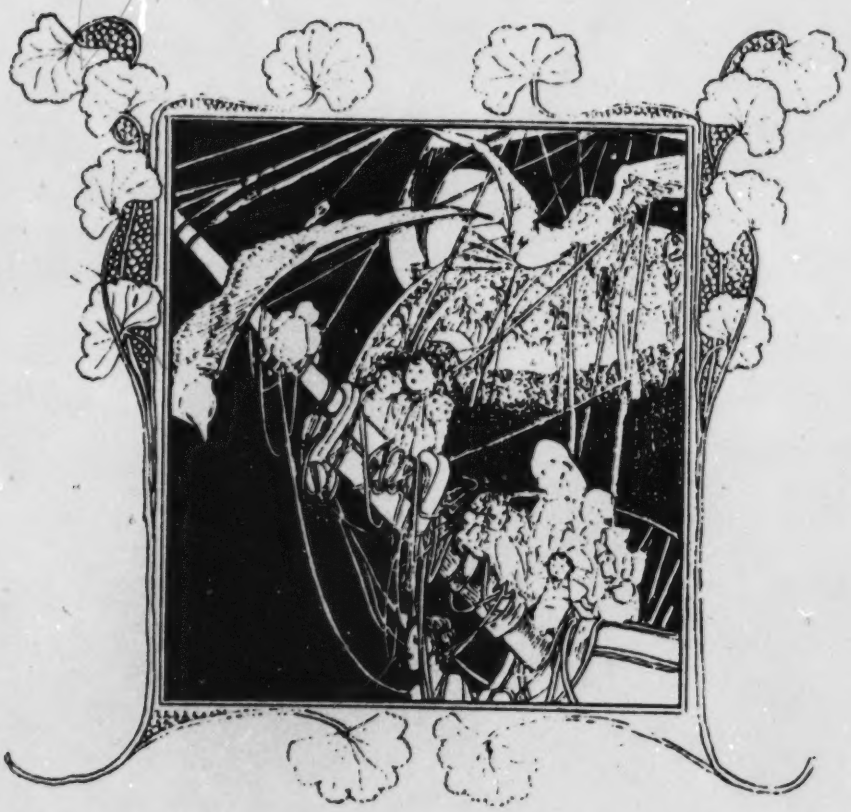
TAKING THE STAGE - holding center of interest moving over entire stage area

UPSTAGE - that part of the stage farthest from the audience

UPSTAGING - improperly taking attention away from the actor who is focus of interest

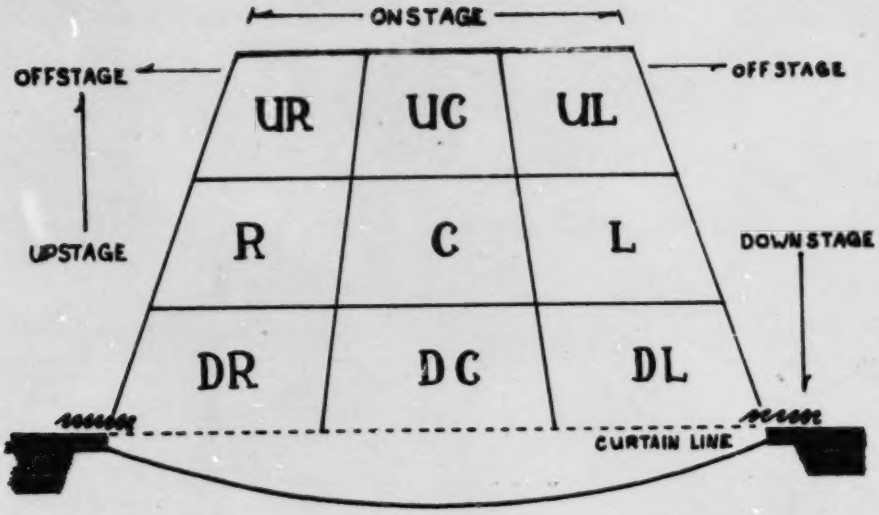
WINGS - areas to right and left of stage

For additional stage terms, see the Glossary in the Appendix



257

THE STAGE PICTURE



U - UPSTAGE (away from the audience)

D - DOWNSTAGE (toward the audience)

R - RIGHT (actor's right facing the audience)

L - LEFT (actor's left facing the audience)

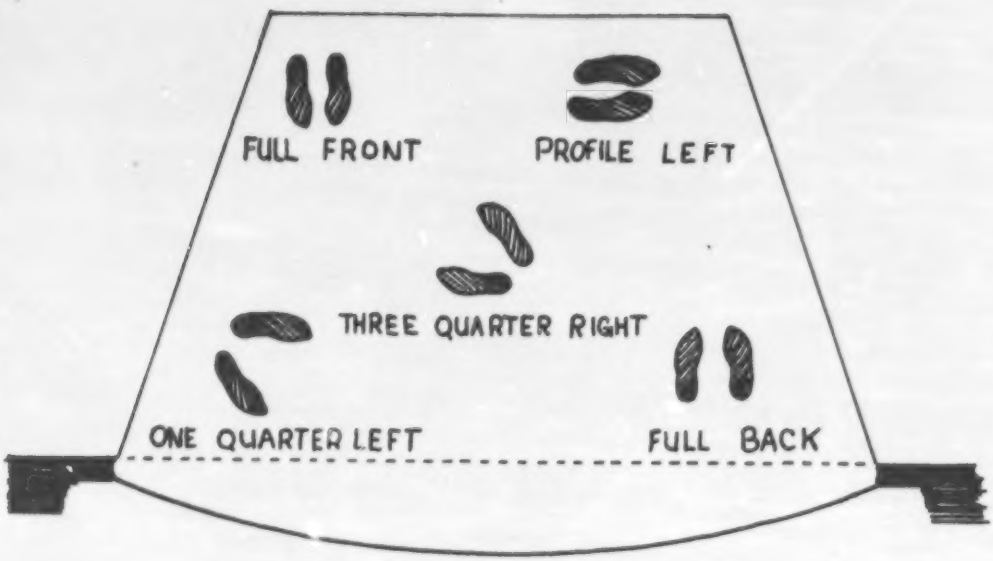
C - CENTER (of the stage)

APRON - the area in front of the curtain

PROSCENIUM OPENING (Arch) - The opening through which the audience views the play

The downstage area is a stronger position for an actor than the upstage area. Stage right is stronger for a scene than stage left because the audience is conditioned to look from left to right in reading.

BODY POSITION



There are five basic body positions.

One quarter - to share a scene with another actor.

Full front - used for important lines or announcements.

Profile - used for scenes with intense emotions such as quarreling, also for comic effects.

Three quarters - used to give the attention to another actor, usually when one has a long speech.

Full back - used in special cases such as fantasy plays.

One quarter, three quarter and profile positions can be turned toward the right or left. When kneeling on knee, the downstage knee should be down. Gestures should be made with the upstage arm.

Stage crosses - straight crosses should begin with the foot away from the audience. This keeps the body toward the audience. It is generally best to avoid moving when some other character is speaking. The moving character dominates. If the character is crossing and speaking at the same time, then walk in front of other characters.

Counter-cross is used to adjust the position of one character to another. This is sometimes used by the director to adjust the stage picture. A counter-cross can be used to keep one actor from covering or blocking the audience's view of another character.

Blocking - the basic movement of the actors from one stage picture to the next. The stage picture must add to the plot as well as be functional and artistic.

Actors' movements should communicate character and relationships of characters. As an example, a grouping of actors on a bench would show they are of one family.

A center of interest can catch and hold an audience's attention. The center of interest can be achieved through body positions (see diagram), and levels such as platforms, stairs or actors' bodies. To achieve eye focus, an element of blocking, the audience will look where the actors are looking.

In achieving desired focus, straight lines are seldom used because they are unnatural, except for some fantasy plays and soldiers marching. The most effective stage picture is the triangle. The eyes of the audience travel along either side and focus on the figure at the apex. Generally the apex is upstage with the downstage characters turned in three quarter positions.

MUSIC IN THE SPEECH/DRAMA ROOM

Music plays a big part in our everyday life as we hear it when we turn the radio on in the mornings, hear it as background in department stores, business offices and other places. Our recreation is filled with music when we attend the theatre or movies or simply stay at home and watch TV. Sometimes the music itself is the main attraction, as in a concert, and sometimes the music is used to make a play more real, such as exciting music for a chase scene or humorous music for a comical scene. Music can help tell the story of a play, act as a bridge between scenes, or prepare the audience for what is to come. It can be used for creative movement, mood, or as a background for oral interpretation. In fact, music can hardly be separated from dramatic activities which utilize more than one art form. None of the arts exists alone, but is enhanced when other arts are brought in.

It would be impossible to list all the music that might lend itself to a specific use in the Speech and Drama Room. However, some suggestions are as follows:

Folk Dances:	"Skip to My Lou"	"Crawdad Song"
Square Dances	"Thread Follows the Needle"	"Comin' 'Round the Mountain"
and Singing	"Looby Loo"	"Pop Goes the Weasel"
Games:	"Virginia Reel"	"Yankee Doodle"

Animals and Circus:
"Carnival of the Animals," Saens
"Circus Polka," Stravinsky
"Under the Big Top," Donaldson

Fairy Tales in Music:
"Cinderella," Coates
"Scherzo," Mendolssohn
"Mother Goose Suite," Ravel

Pictures and Patterns:
"Pizzicato," Rossini-Respighi
"March Trumpet and Drum Impromptu-The Top," Bizet
"Polka," Lecocqi
"Intermezzo," Kabalevsky (from the Comedians)
"Ballet Petit," Donaldson
"Minuet," Mozart
"Village Dance, Liadov
"Harbor Vignettes," Donaldson

Nature and Make-Believe: "March of the Dwarfs," Grieg
"Once Upon a Time Suite," Donaldson
"Flight of the Bumblebee," Rimsky-Korsakov
"Season Fantasies," Donaldson

Dances: "Slavonic Dance," Dvorak
"Hoedown," Copland
"Skater's Waltzes," Waldteufel
"Dance of the Comedians," Smetana
"Arkansas Traveler," Guion

Oriental Scenes: "Emperor's Nightingale," Donaldson
"Sakura," Japanese Folk Song

Fantasy in Music: "Sleeping Beauty Waltz," Tchaikovsky
"Midnight Waltz-Clock Scene"
"Moon Legend," Donaldson

Smooth-flowing, Pastoral: "In a Monastery Garden," Ketelbey
"The Trout Quintet," Schubert

Quick March, Simple Rhythm With Clear Instrumentation: "Mack the Knife"
"Tiger Rag"

Flowing Rhythm, suggesting the sea: "Play of the Waves" from "LaMer," Debussy

Light, rhythmic, suggesting bird sounds: "The Cuckoo" and "The Aviary" from "Carnival of the Animals," Saint-Saens

Modern, Electronic: "2001: A Spacy Odyssey," Bernstein

Courtly, elegant: "Greensleeves," Vaughan Williams

Wild, discordant: "Anitra's Dance" from "Peer Gynt Suite No. 1," Grieg

Heavy, mysterious: "In the Hall of the Mountain King" from "Peer Gynt Suite No. 1", Grieg

Sprightly: "Ballet of the Unhatched Chicks" from "Pictures at an Exhibition", Moussorgsky

262

MARCHES:

"March" from "The Nutcraker Suite" by Tchaikovsky
"March" from "The Love of Three Oranges" by Prokofiev
"Trumpet Voluntary" by Jeremiah Clark (regal processional)
"Entry of the Gladiators" from "Merele Evans Directs the Ringling Bros. Barnum and Bailey Circus Band." (real circus music!)
"Bridal Chorus" from "Lohengrin" by Wagner
"March of the Cue Balls" and "Baby Elephant Walk" by Mancini from "The Best of Mancini" (slow walking march tempo)
"Stars and Stripes Forever" and "Washington Post March" by Sousa (martial band music)
"Soldiers March" by Schumann

MUSIC FOR FLOWING MOVEMENT:

"Visa to the Stars," electronic music by Perrey and Kingsley from "The In Sound from Way Out"
"Theme from Elvira Madigan," arranged by Milner from a composition by Mozart on "The World of Mantovani". Also on the same album: "Windmills of your Mind," and "Theme from Romeo and Juliet."
"Rhapsody in Blue" (in part) by Gershwin

MUSIC FOR MYSTERY AND ADVENTURE

"Night on Bald Mountain" by Moussorgsky (music for weird and mysterious happenings)
"Catacombs" and "The Great Gate at Kiev" from "Pictures at an Exhibition" by Moussorgsky ("Catacombs" is mysterious and somber; "Kiev" suggests a great procession passing through the massive gate at Kieve--heavy, powerful.) "Scheherazade" by Rimsky-Korsakoff (harems and dancing girls and the mysteries of the Near East)
"Firebird Suite" by Stravinsky (exciting, with good climax)
"Storm" from "Peter Grimes" by Britten (a storm at sea)
"Experiment in Terror" by Mancini from "The Best of Mancini"
"The Miraculous Mandarin Suite" by Bartok (suggests stealthy movement)

MUSIC FOR CONTEMPLATION AND OTHER QUIET TIMES

"Lullaby" and "Little Sandman" by Brahms
"Berceuse" from "The Firebird by Stravinsky
"Evening Prayer" from "Hansel and Gretel" by Humperdinck
"Morning" from "The Hall of the Mountain King" by Grieg (pastoral music)
"Il Vecchio Castello" from "Pictures at an Exhibition" by Moussorgsky
"Claire de Lune" by Debussy
"Poisson D'or" by Debussy (water sounds)
"Summer Idyl" (Folkways label) (electronic music, early morning sounds in summer including a fog horn)

SPECIAL MUSIC FOR SPECIAL USES

"Sorcerer's Apprentice" by Dukas (a "must" when pantomiming the story)
"Carnival of the Animals" by Saint-Saens (for animal stories and activities)
"Barnyard in Orbit" and "Jungle Blues from Jupiter" from Perrey-Kingsley album, "The In Sound from Way out" (animal sounds)
"Ballet of the Unhatched Chicks" from "Pictures at an Exhibition" by Moussorgsky
"The Pines," "Fountains of Rome," and "The Birds" by Respighi (musical impressions that suggest sun and shade, water and bird songs to create special environments and moods)
"The Planets" by Holst
"Appalachian Spring" by Copland (moves from very slow tempo, builds to sudden bursts of sound, and ends with soft tender mood)
"Billy the Kid" by Copland (creates the feeling of the prairie and the important incidents in the life of Billy the Kid)
Several bands from "Leroy Anderson Conducts Leroy Anderson," particularly "The Typewriter Song," "The Waltzing Cat," "Sleigh Ride," and the fast moving "Fiddle Faddle"
"Spooks in Space" and "Unidentified Flying Object" from "The In Sound from Way Out" (good to use with mechanical and machine-type movements)
"Grand Canyon Suite" by Grofe (The "On the Trail" movement invites participation)
"Theme from A Summer Place" by Steiner from the "Hawaii Five-O" album by The Ventures (perfect tempo for slow-motion activities)
"Coltrane Jazz" by John Coltrane
"Jazz Impressions of New York" by Brubeck (The progressive nature of Dave Brubeck's music makes it especially useful in drama.)

RECORD LIST

WINIFRED ATWELL: 'More, more piano'
LEROY ANDERSON: conducts his own composition (includes Sleigh Ride, Syncopated Clock, Waltzing Cat, etc.)
SIBELIUS: Swan of Tuonela, Valse Triste, Tapiola
HOLST: The Planets Suite
HART AND RODGERS: Slaughter on Tenth Avenue
DELIUS: On Hearing the First Cuckoo in Spring
GRIEG: Peer Gynt Suites (1 and 2)
STRAUSS: Perpetuum Mobile, Tristch Tratsch Polka, Annen Polka
DUKAS: Sorcerer's Apprentice
MOZART: Ave Verum
DEBUSSY: Golliwog's Cakewalk; Claire de Lune
WAGNER: Faust Overture; siegfried Idyll; Ride of the Valkyries
VERDI: Traviata Preludes
LECOQ: Mamzelle Angot
BLISS: Things to Come
RICHARD STRAUSS: Dance of the Seven Veils
ELGAR: Enigma Variations

APPENDIX

Special Teaching Unit, "Free To Be---You and Me"

Glossary

Creative Calendar

Resources

- Evaluation Charts
- Films
- Bibliography

A SPECIAL TEACHING UNIT
"FREE TO BE...YOU AND ME"

Rationale:

The situation is as follows:

A strong division into stereotypic male and female roles in the minds of elementary children impedes or stifles work in a Speech and Drama Class.

An apathy on the part of both boys and girls in relation to sex inequity.

Goals:

Students will become aware of discrimination based on stereotypic sex roles.

Students will learn the value of being free to develop their own individuality without being held down by stereotypic attitudes.

Student awareness will lead them to avail themselves of wider opportunities in Speech class and in their total lives.

Objectives:

Students will learn the following:

Five ways boys are stereotyped

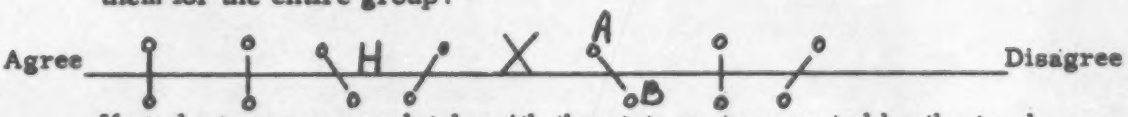
Five ways girls are stereotyped

Five advantages of being freed from stereotypic thinking about sex roles.

LESSON PLANS

I. Play the Continuum Game.

A. Students learn to make a choice, present extemporaneous oral arguments to support their choice, listen to a partner's arguments and summarize them for the entire group.



If student agrees completely with the statement presented by the teacher, the student stands at the end of the Continuum line on the "Agree" side. If the student halfway "agrees," the student stands at the "H" spot. If the student "agrees" only a little bit, the student stands next to the "X" on the "agree" side. Students who "disagree" stand at various points

on that side of the Continuum. Students may not straddle the X; they must choose one side or the other. Each student (o) pairs off with the closest student.

Each "round" lasts two minutes -- partner "A" has one uninterrupted minute to explain why "A" is standing at the spot chosen, followed by one uninterrupted minute for partner "B" to give a similar explanation. The teacher calls time, and after both have had their minute, calls on several students to tell why their partner has chosen his/her spot. All students either verify or amplify the report on their "reasons." The teacher chooses members of different partner teams to "share" after each statement.

Statements may include the following:

It's all right for girls to play football.
It's all right for boys to cry.
Boys can sew buttons on clothes as well as girls.
It's all right for girls to call boys on the telephone.
I would go to a doctor who is a woman.
Teachers spank boys, but don't spank girls for the same wrongdoing.

B. Teacher does not explain the statements; students read into them whatever they wish and may change position on the continuum as they change their perception of what the statement means.

C. Elicit from the students other statements to use in subsequent games, as this game will be used several times throughout the year.

II. Introduce record, "Free to Be...You and Me".

A. Use the following procedure for discussion:

1. Play the record. Tell about the artist who performs the number. Put the words of the song on the overhead projector so students may sing along.

2. Divide the class into groups of four for discussion.

   a. Appoint a leader and a reporter/recorder for each group.
   b. Give each leader a dittoed copy of questions for discussion.

3. Play the song, then allow groups to discuss questions.

4. Have reporters summarize what each group had to say.

B. Continue the procedure for the songs and/or stories on the record. Some of the discussion questions are attached. This will be a starting point only, because during the discussion the students generally come up with better and more pertinent points to discuss.

C. Slide-show presentation to go with the song, "It's All Right to Cry," will be added to the plans for that song only. (This is available through the Speech Arts office.)

"PARENTS ARE PEOPLE" Group 1 _____

1. Name some of the things in the song mommies do. Some that daddies do.

2. Name people in your family who have rather unusual work they do.

"William's Doll"

1. Why did William want a doll?

2. What did his friends say about this?

3. How do you think his father felt and why?

4. Did William like sports and games other boys played?

5. What explanations did Grandma give William's dad?

6. What dolls do boys play with that are not always called dolls?

"It's All Right to Cry"

1. Name the reasons the song says it's all right to cry. Can you think of others?

2. Do boys and girls experience many of the same feelings? If so, what are they?

3. Does hearing this song sung by Rosey Grier make you feel better about crying when you need to do so? If so, explain. If not, explain.

"Glad to Have a Friend Like You"

Answer the following questions:

1. Write what each pair of friends shared together and how it allowed them to have even more fun.

   Bill and Jill

   Pearl and Earl

   Peg and Greg

1. Do you have such a friend who is the opposite sex from you? What fun things do you do?

For additional teaching unit on "Cities" correlating with social studies, contact the Speech Arts office.

GLOSSARY

ACTING AREA: The part of the stage which is visible to the audience during production.

ACTING TECHNIQUES: The ability of the student to project a character, other than his own, consistent with other characters, situations, properties, costumes to an audience.

AESTHETIC EXPERIENCE: An experience which is valued for itself.

ARTICULATE: The process of speaking; the way words are spoken.

BACKDROP: Curtain used instead of scenery to enclose the acting area at the back.

BALANCE: The principle of stage design which demands equal interest on both sides of the stage.

BASE: Grease paint that is used as a foundation in make-up.

BLACKOUT: Complete darkening of the stage by cutting off all light.

BLOCK YOURSELF: To get behind furniture or actors so that you cannot be seen by the audience.

BORDER: A drapery or flat hung above the acting area to mask the lights.

BOX SET: An interior setting constructed with three sides, out of flats.

BUILD: To increase the tempo or intensity of a scene, as in climaxes.

BUSINESS PROPS: Properties that are to be used or handled by actors.

BUSINESS REHEARSAL: A rehearsal for onstage action.

C: The symbol used to designate the center of the stage.

CAST: The actors in a given play.

CHORAL SPEAKING: Group oral interpretation with greatest emphasis on blending of sounds, voices and the use of timing.

CIRCUIT: All electrical equipment under the control of a switch.

CLIMAX: The highest point of interest in a play.

COMEDY: A play which ends happily for the hero, usually contains humorous dialogue and often deals with topics of current interest.

CONCENTRATION: Focusing all of your attention on a given problem without becoming distracted.

CONFLICT: The struggle underlying the plot of a play.

CREATIVE DRAMA AND IMPROVISATION: Acting out a story with a beginning, middle and an end and creating dialogue spontaneously.

CREATIVE EXPRESSION: Communicating through the use of imagination.

CREATIVE MOVEMENT: Moving creatively to rhythm or music, expressing feelings, mood or telling a story.

CREPE HAIR: Artificial hair, bought in braids, for beards and mustaches.

CREW: The members of the group engaged on any one type of construction work. Most frequently it pertains to those building the scenery or shifting it between scenes.

CUE SHEET: A chart containing the cues for light, sound effects or curtains.

CURTAIN: The curtain or drapery which shuts off the stage from the audience; used in a script to indicate that the curtain is lowered.

CUT: To stop action or to omit.

CYCLORAMA: Any smooth surface used to represent sky; also a large drapery hung to enclose the acting area.

DEMONSTRATION TECHNIQUES: Communicating information accompanied by visual aids that supplement and reinforce the information.

DRAMATIC PLAY: What children do when they play, using imagination, not intended for an audience or evaluation.

DRAMATIZATION: A broad term which means that there is visable physical expression given to a story, idea or sound. Dramatization may take the form of pantomime, improvisation, creative dramatics, and, in some instances, dramatic play.

DIALOGUE: The lines in a scene or play.

DICTION: Selection and pronunciation of words and their combinations in speech.

DIMMER: An electrical device used to vary the intensity of stage lights or auditorium lights.

DISCUSSION: A group process in which ideas and information are shared by two or more individuals who work together in an effort to solve a problem or to gain a better understanding of a situation.

DOUBLE CAST: To choose two casts for one play, to perform on alternate nights.

DRY RUN: A performance without an audience and of which no recording or filming is made.

EFFECT: Atmospheric phenomena created by the use of light; also, all stage sounds except speech.

EXPOSITION: The introductory section of a play in which characters, time, place and situation are presented.

FALSE PROSCENIUM: A frame built inside the proscenium arch to reduce the width of the stage opening and designed to be in harmony with the atmosphere of the play.

FANTASY: An unrealistic play, sometimes serious, sometimes comic, and frequently containing poetic dialogue.

FARCE: An exaggerated comedy based on humorous characters and situations.

FLAT: A muslin or cardboard covered wooden frame. Used in combination with other flats, it builds scenery. Standard size, 5 ft. 9 in. X 14 ft.

FLOODLIGHT: A lighting instrument designed to illuminate a wide area of the stage.

FOOTS (FOOTLIGHTS): Strip lights placed in a sunken groove at the edge of the apron or below the curtain line.

FORMAL DRAMA: Play presented from a script that requires rehearsals and is presented before an audience.

FRONT OF THE HOUSE: The lobby of the auditorium.

GAG: Any line or bit of business designed entirely to induce laughter in the audience.

GAUZE: Transparent, misty material hung as a drop and lending diffuse, atmospheric effects.

GELATIN: Squares of transparent, colored substance placed in front of stage lights to color them.

GIVE: To step to one side to make room for another actor, or to balance the stage.

GREASE PAINT: Foundation substance in make-up.

GROUND ROW: Low cut-out strip of scenery used to mask lights in front of cyclorama.

HAND PROPERTY: Article to be carried on stage by an actor.

HIGHLIGHT: A line drawn parallel to a wrinkle, a light or white liner, for relief.

HOLD IT: To keep perfectly still.

HOLD FOR LAUGHS: To wait for the audience to quiet down after a funny line or scene.

IMAGINATION: The ability of the student to formulate images and concepts from stimuli from a given environment.

INTERPRETIVE READING: Reading orally with communicative expression and phrase fluency to an audience.

KILL LIGHT: Command to turn a light off.

LEADERSHIP TRAINING: The training involved in becoming an effective leader.

LEFT: The term used to refer to the left of the stage from the actor's point of view, not that of the audience.

LEFT CENTER: The area to the left of center stage, with reference to the actor, not the audience.

LEFT STAGE: The half of the stage on the actor's left when he faces the audience.

LIGHT CUE SHEET: The lighting technician's guide for all dimmer readings and settings at act or scene openings and all changes within either.

LIGHT PLOT: Light changes and assignments for a play.

LISTENING: What is heard, understood and remembered.

MELODRAMA: A play designed to arouse immediate and intense emotion by means of exaggeration and fast-moving action.

MONOLOGUE: A speech made by one person, usually to an audience.

MOTIVATED ACTION: Dramatic action based on the inner natures of the characters.

MUSICAL: A play in which music, dance and story are combined.

OBSERVATION: Using senses to perceive something.

ORAL EXPRESSION: Communicating with others verbally as well as showing sensitivity to the communication process.

OUTLET: A plug in the wall or floor connecting stage lights with the switchboard.

ORCHESTRA: The circular area containing altar and playing space in early Greek theatres. In modern theatres, the entire main floor is often referred to as "the orchestra."

PACE: The movement or sweep of a play as it progresses.

PANTOMIME: (or mime) Communicating an idea or story without the use of words; uses only two of the actor's tools--the body and imagination.

PART: The lines spoken by one actor in the play.

PERMANENT SET: A single set used throughout the play and altered from scene to scene merely by changing draperies, props, etc.

PHYSICAL EXPRESSION: Using the body to initiate and/or reinforce communication, with or without sound. Body lanugage.

PITCH: The relative highness or lowness of the voice at any given time.

PLACES: An order for actors and crew to get to their positions.

PLACES: The positions of the actors at the opening of an act or scene.

PLOT: The main story of a play; the series of situations and incidents through which characters move, thereby telling a story.

PRACTICAL: Capable of actually being used, rather than faked.

PROFILE: Side view of an actor.

PROLOGUE: An explanatory speech preceding the opening of a play.

PROMPT: To remind an actor of a forgotten line by whispering the first few words from the wings.

PROMPTBOOK: A complete script indicating plans and cues for all technical details as well as actors' lines and business.

PRONUNCIATION: The way words are sounded; the sound values given to vowels and consonants, the way words are broken into syllables as they are being said, and the syllables accented.

PROP or PROPERTY: Any object placed or used in the set, exclusive of scenery or costumes. A prop.

PROPERTY PERSON: The backstage crew member responsible for furniture and hand properties.

PROSCENIUM: The arch or frame separating the playing space from the auditorium.

PUPPETRY: The manipulation and performance of puppets. An art form used as a communication process in an elementary classroom.

QUALITY: The individual sound of a voice.

RAMP: A sloping platform placed upon the stage floor for elevation.

RATE: The speed at which words are spoken.

READING REHEARSAL: An early rehearsal at which the director interprets the play and actors read and discuss character interpretations.

RIGHT CENTER: The area to the right of the center stage, with reference to the actor, not the audience.

RIGHT STAGE: That half of the stage of the actor's right as he stands in the center of the acting area facing the audience.

RING UP: The command to pull up the curtain at the beginning of a scene.

SCRIM: Coarse, porous material which can be painted and used for making semitransparent curtains, in depicting vision scenes, dreams and other similar effects.

SCRIPT: A single copy of the play or production book; a copy of the lines spoken by one actor in the play, together with cues for each lines.

SENSITIVITY: An alertness to the basic senses - taste, smell, sound, touch and sight.

SET: The acting area; to prepare the acting area with scenery and props for the performance; to establish the business of a play.

SET PIECES: Units of scenery made to stand alone, not fastened to other pieces.

SETTING: The scenery and stage properties as arranged for a given scene.

SHIFT: To move scenery for a given scene.

SIGHT LINES: Imaginary lines marking the limits of audience visibility.

SOLILOQUY: A character's speech to himself.

SOCIAL SKILLS: Helps to maintain social relationships.

SPIRIT GUM: A liquid glue used to attach false hair to parts of the skin in make-up.

SPOT, SPOTLIGHT: A lighting instrument for illuminating a limited area upon the stage.

STORAGE SPACE: The regions immediately off stage where scenery and props can be placed when not in use on a stage.

STRIKE: To remove the scenery and properties of a given set.

STRIP: A series of lights placed in a reflecting trough for general illumination.

STRUCTURE (OF A PLAY): The form, development and method of presentation.

TALKS: Preparing and delivering all kinds of presentations, both formal and informal.

TEASER: The masking piece placed above the stage parallel to the proscenium arch.

TEMPO: The speed with which speech and action move a play along.

THEATRE IN THE ROUND: A type of staging in which the seated audience surrounds a circular stage.

THEME: The central unifying idea of a play which underlies plot, action and dialogue.

THROW AWAY: To subordinate words or phrases by saying them rapidly at a low pitch and with little volume.

TIMING: Synchronizing a movement with a line; working out the consecutive parts of a piece of business or of a line so that it takes the proper amount of time.

TOP: To build to a climax by speaking at a higher pitch, at a faster rate, or with more force than in the preceding speeches.

TRAGEDY: A play in which the leading character is defeated by life, fate or his own failings.

TRAVELER: A stage curtain which opens at the middle of the stage and moves to the right and left, rather than one which moves up and down.

TRYOUTS: A method of assigning parts.

UPSTAGE: That half of the stage farthest from the floodlights.

UPSTAGE: To take attention away from an actor improperly when he is the focus of interest.

VOCABULARY AND LANGUAGE DEVELOPMENT: Increasing word capacity as well as learning the effective use of appropriate language.

VOLUME: The relative strength, force or intensity with which sound is made.

WAGON STAGE: A movable platform upon which scenery is fastened off stage and wheeled into position on stage.

WARN: To notify of any upcoming action or cue.

CREATIVE CALENDAR

This section of the guide contains month-by-month reminders that every day is a special day. If today isn't a national holiday or the beginning of a week of events, then it may be somebody's birthday or the day set to remember a special accomplishment.

The calendar includes people who have contributed to the development of our American heritage, authors whose works are known to children and events that shaped our lives and, of course, trivia. The major purpose of the calendar is to foster awareness of the culture handed down to us in traditions, customs and celebrations.

The calendar will suggest many uses, but a few ideas to get you started:

Have the class decide upon a date to celebrate. It can be a made-up event or a not-too-important date on the calendar--perhaps a week during which everyone plans to pick up litter, or a celebration of the school's founding. Create posters to promote the day; hold an assembly with the day as the theme; travel from class to class with an interest-generating presentation; draw up a full plan for the celebration.

Many holidays have traditions surrounding them. Ask students to pick an unfamiliar national or religious holiday and learn about the symbols and traditions that go with it.

Relate the calendar to a study of careers. What kind of work is represented by an entry (an invention for example)? What kinds of training or background must have been necessary for the individual(s) involved?

Students can make up a trivia calendar by finding the least significant events for each day and inserting them on a homemade calendar.

Many of the important events in history relate to improvements in transportation. Dramatize the story of the inventions or breakthroughs in transportation.

Stimulating a creative response to the calendar will produce many communication activities in the classroom.

COMMUNICATION

Communication began with early man.
Ugh, wah, ah, yah, guu, pan.
Then someone invented language.
We use it still, even today.
So that we could talk or say
somethin' we wanna' say.
Then came radio and even telephone,
Made by smart inventors, but not
just them alone.
And television, teletype and now
satellite!
It all just started from the urge
to talk, read and write.

Robert Main
Grimes
(Jean Cannavan)

279

SEPTEMBER

September 2:	Eugene Field, 1850
September 6:	Jane Addams, 1860
September 7:	Queen Elizabeth, I, 1533
	Grandma Moses Day
	James Fenimore Cooper, 1789
September 13:	Walter Reed, 1851
	John J. Pershing, 1860
September 14:	Star Spangled Banner, 1814
September 15:	William Howard Taft, 1857
	Agatha Christie, 1890
September 16:	Cherokee Strip Day, 1893
September 17:	Citizenship Day, 1952
	Constitution Day, 1787 - World Peace Day
September 18:	Greta Garbo, 1905
September 17-21:	Constitution Week
September 20:	Sister Kenny, 1886
September 22:	American Indian Day
	First Day of Autumn
September 25:	Balboa, 1513 (discovery of the Pacific)
September 26:	Johnny "Appleseed" Chapman, 1774
	George Gershwin, 1898
September 27:	Samuel Adams, 1722
September 28:	Confucius Birthday

Special Days and Weeks

Labor Day
Rosh Hashanah
Yom Kippur
American Indian
Mexican Independence

THE DRAGON

The firebreathing dragon has trouble
when the season for sneezin is due.
Wherever he aims, things all burst
into flames,
From a simple but sizzling "Ah-choo."

Anthony Heath
Chouteau
(Lena Breedlove)

JOHNNY APPLESEED

Johnny Appleseed lived a long time ago
He planted seeds to make apple trees grow.

He wore a frying pan for a hat
And read the Bible when he sat.

Johnny never got tired of walking or
sowing
Because he knew his apple trees would
soon be growing.

So when you have an apple in your hand
Be sure to thank Johnny who made apple
trees grow on this land.

Polly Craig
Audubon
(M. Brackett)

OCTOBER

October 1:	Jimmy Carter, 1923
	William Boeing, 1881
October 2:	Around the World in 80 days, wager made, 1872
October 3:	Miles Standish
October 4:	Frederic Remington, 1861
	Rutherford B. Hayes, 1822
October 6:	Thor Heyerdahl
October 7:	James Whitcomb Riley, 1853
October 9:	Leif Ericsson Day
October 11:	Eleanor Roosevelt, 1884
October 12:	Columbus Day (Traditional)
October 13:	Lunt and Fontanne
October 14:	Dwight D. Eisenhower, 1890
	First plane to fly faster than the speed of sound, 1947
	Major Charles E. Yeager
	William Penn, 1644
October 16:	Noah Webster, 1758
October 19:	John Adams, 1735
October 23:	United States Day
	Sarah Bernhardt, 1845
October 24:	United Nations Day
October 25:	Johann Strauss, 1825
	Richard E. Byrd, 1888
October 27:	Theodore Roosevelt, 1858
	Navy Day
October 28:	Dedication of the Statue of Liberty, 1886
October 31:	Halloween
	UNICEF Day

Special Days and Weeks

Fire Prevention - Second Week
Yom Kippur
Poetry

WHAT AM I?

A face so round,
And eyes so bright.
A nose that glows
My, what a sight!
A fiery mouth
With a jolly grin.
No arms! No legs!
Just head and chin!

Leslie Halsey
Lanier
(Glenda Balint)

COLUMBUS DAY

Columbus left Spain
In August of 1492.
He had three ships
and 90 men in his crew.

He looked for India
To try to find gold.
He was a captain
And very bold.

To San Salvador
He made his way
And that's why we have
Columbus Day.

Christy Edwards
Lanier
(Glenda Balint)

NOVEMBER

November 2:	Daniel Boone, 1734
November 4:	Will Rogers, 1879
November 6:	John Phillip Sousa, 1854
November 7:	Marie Curie, 1867
November 10:	Stanley finds Dr. Livingston
November 11:	Veterans' Day (Traditional)
	Mayflower Compact signed, 1620
	Abigail Adams, 1744
November 13:	Robert Louis Stevenson, 1850
November 14:	Robert Fulton, 1765
November 15:	Articles of Confederation, 1777
November 16:	Oklahoma Statehood Day, 1907
November 17:	Lewis & Clark reach Pacific Ocean, 1805
November 19:	George Rogers Clark, 1752
	Gettysburg Address, 1863
November 22:	Sieur De La Salle, 1643
November 26:	Sojourner Truth Day
November 29:	Louisa May Alcott, 1832
November 30:	Mark Twain, 1835

Special Days and Weeks

National Election Day
National Education Week
National Book Week
Thanksgiving Day
American Art Week

THERE GOES MY FRIEND

November is here
The leaves are
falling
falling
falling
They dance a
l
o
n
g the sidewalk.
The poor trees stand there,
Watching their friends go.
"Don't worry or be sad,"
said I to the trees,
"Your friends will come
back in the spring. Just
as mine come back to me
in the nice colors
of
autumn.

Huyen Tran
Pershing
(Eunice Copeland)

NOVEMBER

November is a time of year
When Thanksgiving will soon be here.
When all the snow begins to fall,
I know Christmas is not far at all.
How wonderful each day would be
If all would live in harmony.
I like to see the year go by
Especially when it's November time.

Diana Powell
MacArthur
(Neva Bell)

DECEMBER

December 1:	Woody Allen, 1935
December 2:	Monroe Doctrine, 1823
December 5:	Walt Disney, 1901
December 6:	Joyce Kilmer
December 7:	Attack on Pearl Harbor, 1941
	Willa Cather, 1873
December 8:	James Thurber, 1894
	Eli Whitney, 1765
December 9:	Joel Chandler Harris, 1848
December 10:	Emily Dickinson, 1830
	Human Rights
December 15:	Bill of Rights Day
December 16:	Arthur C. Clarke - 2001: A Space Odyssey
	Margaret Mead, 1901
	Boston Tea Party
	Ludwig Beethoven
December 17:	John G. Whittier, 1807
	Wright Brothers' Flight, 1905
December 20:	Pilgrims at Plymouth Rock, 1620
December 21:	First Day of Winter
December 25:	Christmas
	Clara Barton, 1821
December 27:	Louis Pasteur, 1822
December 28:	Woodrow Wilson, 1856-1924
December 30:	Rudyard Kipling, 1865

Special Days and Weeks

Hanukkah

WINTER

Sitting by the fire
Flames red and yellow glow.
Throwing giant snowballs,
Watching falling snow.

Looking through the windows
At a blanket soft and white.
With my magic footprints
That will disappear at night.

I made a giant angel.
I made pictures with my hands.
I made a bowl of snow ice cream
And looked at blanket lands.

Robyn Berry
McClure
(Jewel Davis)

I wish
Mr. Spock would come
Guiding the Enterprise
Down to my backyard,
Raising one eyebrow
And making everything logical.

******

Margherite LaPota

I SEE

I see snowflakes gently falling.
I see frosted flowers on window panes.
I see the trimmed tree sparkling.
I see stockings hung across the mantle.
I see mysterious smiles and glances.
I see love glowing in happy eyes.
I see Christmas in the hearts of men.

Margherite LaPota

JANUARY

January 1:	New Year's Day
	Betsy Ross, 1752
	Paul Revere, 1735
	Emancipation Proclamation, 1863
January 3:	J. R. R. Tolkin, 1892
	Alaskan Statehood, 1959
January 4:	Jacob Grimm, 1785
January 5:	Alvin Ailey
	Walter Mondale, 1928
January 6:	Carl Sandburg, 1878
	Joan of Arc, 1412
January 11:	Alexander Hamilton, 1757
January 13:	Stephen Foster, died, 1864
January 14:	Albert Schweitzer, 1875
January 15:	Martin Luther King, Jr., 1929
January 17:	Benjamin Franklin, 1706
January 18:	Danny Kaye, 1913
	A. A. Milne, 1882
January 19:	Robert E. Lee, 1807
	Edgar Allan Poe, 1809
January 20:	Edwin "Buzz" Aldrin
January 21:	Stonewall Jackson, 1824
	Jack Nicklaus, 1940
January 24:	Henry Barnard, 1811
	California Gold Rush, 1848
January 26:	Paul Newman, 1925
	Douglas MacArthur, 1880
January 27:	Lewis Carroll, 1832
	Thomas Edison granted patent for incandescent light, 1880
	Wolfgang Mozart, 1756
January 28:	Chinese New Year
January 29:	William McKinley, 1843
January 30:	Franklin D. Roosevelt, 1882

Special Days and Weeks

March of Dimes Birth Defects Prevention
National Thrift Week

SNOWY MORNING

Everywhere I walk and go,
I leave my step-marks in the snow.

Tricia LaCount
Holmes
(J. Chappell)

FEBRUARY

February 1:	Frederick Douglas, 1817
	Fritz Kreisler, 1875
February 2:	Groundhog Day
February 3:	Sidney Lanier, 1842
	Horace Greeley, 1811
February 4:	Charles A. Lindbergh, 1902
February 5:	Hank Aaron, 1934
February 7:	Charles Dickens, 1812
February 8:	Jules Verne, 1828
	First Eastbound Transcontinental Flight, 1912
	Boy Scouts founded, 1910
February 9:	U.S. Weather Service founded
February 11:	Thomas A. Edison, 1847
	Daniel Boone, 1735
February 12:	Abraham Lincoln, 1809
February 14:	St. Valentine's Day
	First woman to pass astronaut test, 1960
	Jerry Cobb
	Susan B. Anthony, 1820
February 16:	First Underwater Circumnavigation of Earth, 1960
	Katharine Cornell, 1898
February 20:	John Glenn orbited Earth, 1962
February 22:	George Washington, 1732 (Traditional)
February 27:	Henry Wadsworth Longfellow, 1807
	Marian Anderson, 1903

Special Days and Weeks

National Boy Scout Week
Dental Health Week
National Negro History Week

SNOW COLORS

I used to think
that snow was white
And then
I saw it blue one night
with purple shadows
and with gray
And then
one morning it was pink
Now
I don't know what to think.

James Thissel
Woods
(V. Andrew)

YOUNG LOVE

Love
is a bird
that beats in my heart
so close
that I feel that the wings
are my own.
And I do believe
I just might
take off.

Heidi Hope
Hoover
(Margie Loper)

295

MARCH

March 1:	Peace Corps founded, 1961
March 2:	Standardization of Weights and Measures, 1799
	Sam Houston, 1793
March 3:	George Pullman, 1831
	Alexander Graham Bell, 1847
	First state limits child labor
March 4:	First Woman Secretary of Labor, Frances Perkins
March 6:	First machine patent granted by the colonies
	Michelangelo, 1475
March 7:	Luther Burbank, 1849
March 8:	Oliver Wendell Holmes, 1841
March 10:	Harriet Tubman Day
March 12:	U. S. Post Office Established, 1789
	Girl Scouts founded, 1912
March 14:	Cotton Gin patented
	Albert Einstein, 1879
March 15:	Andrew Jackson, 1767
March 16:	James Madison, 1751
March 17:	St. Patrick's Day
	Camp Fire Girls founded, 1910
March 18:	Grover Cleveland, 1837
March 20:	Spring begins
March 23:	Patrick Henry's famous speech, 1775
March 24:	Andrew Mellon, 1855
March 26:	Robert Frost, 1875
March 30:	Doctors' Day
	Anna Sewell, 1320

Special Days and Weeks

Red Cross Month
Youth Art Month
Girl Scout Week
Campfire Girls Birthday Week

Days that can fall in March

Easter
Palm Sunday
Purim

SPRING

The jaunty robin red-breast
Carries string and twigs
To a branch with uncurled leaves
Building a nest, soft and secure
Answering unbidden the stir of Nature.

Margherite LaPota

MARCH

March has come
But soon will go.
It brought the wind,
It brought the snow.
As days go by
The sun will glow
To chase the rain
And melt the snow.

Pat Owens
MacArthur
(Neva Bell)

APRIL

April 1:	All Fools' Day
April 2:	Hans Christian Anderson, 1805
April 3:	Pony Express, 1860
	Washington Irving, 1783
	John Burroughs, 1837
April 4:	U. S. Flag design adopted
April 5:	Booker T. Washington, 1856
April 6:	Harry Houdini, 1874
April 7:	William Wordsworth, 1770
April 9:	Paul Robeson, 1898
April 10:	Joseph Pulitzer, 1847
April 13:	Thomas Jefferson, 1743
April 15:	Leonardo DaVinci, 1452
April 16:	Charlie Chaplin, 1889
April 18:	Paul Revere's Ride, 1775
April 19:	Patriot's Day
April 20:	Mohammed, A.D. 570
April 22:	Oklahoma "Run," 1889
April 23:	William Shakespeare, 1564
April 26:	John James Audubon, 1785
April 27:	Samuel F. B. Morse, 1791
April 28:	James Monroe, 1758

Special Days and Weeks

Conservation Week
National Library Week
Pan American
Clean-Up Week
National Garden Week
Jewish Passover (Pesach)

Easter may fall in April

OKLAHOMA

O is for the open fields
where settlers used to rome
K is for the kinfolk
that helped to build a home
L is for the laughter
they shared throughout the day
A is for the animals
that kept the foe away
H is for the happiness
they found in this land
O is for the others
who lent a helping hand
M is for the many ones
it took to make our state
A is for Americans
that helped it stay so great.

Pat Bates
MacArthur
(Neva Bell)

MAY

May 1:	May Day
	Law Day
May 2	Red Baron, Baron von Richthofen, 1892
May 4:	Horace Mann, 1796
May 6:	Robert E. Peary, 1856
May 7:	Johannes Brahms, 1833
May 8:	V E Day
	World Red Cross
	Harry S. Truman, 1884
May 9:	Pancho Gonzalez, 1928
	Sir James M. Barrie, 1860
May 11:	Irving Berlin, 1888
May 12:	Florence Nightingale, 1820
	National Hospital Day
May 13:	Jamestown Settled, 1607
	Joe Lewis
May 16:	Olga Korbut, 1955
May 18:	Armed Forces Day
	Dame Margot Fonteyn, 1919
May 20:	Amelia Earhart, first woman to fly solo across the Atlantic
	Dolley Madison, 1768
May 21:	American Red Cross Founded
May 23:	Wilma Rudolph, 1940
May 24:	Jack Dempsey, 1895
May 25:	Ralph Waldo Emerson, 1803
	Beverly Sills, 1929
May 26:	John Wayne, 1906
May 27:	Julia Ward Howe, 1819
May 29:	Patrick Henry, 1736
	John F. Kennedy, 1917
	Mt. Everest summit first reached, 1953
	Sr. Edmund Hillary
May 30:	Memorial Day (Traditional)
May 31:	Walt Whitman, 1819

Special Days and Weeks

Mother's Day
National Music Week
Mental Health Month
"I Am An American Day"
Poetry Week
Lag Ba Omer (Feast of Weeks) Shabuoth

MOTHER

She is a robot, computed
At top speed,
Programmed to dust, clean,
Wash, polish, shop, garden,
Bathe, feed, clothe, mend,
Scold, spank, pick up
And put away.
Timed from 6 a.m. to midnight.

She is a person, heart
Open to all.
Committed to love, kiss, care,
Wipe tears, patch knees,
Push swings, bake cookies,
Listen, laugh, play games.
Tuck in covers, sing songs, and
Say prayers,
Timed for all of her life.

Margherite LaPota

SUMMER

June 8:	Frank Lloyd Wright, 1869
June 11:	Children's Day
June 14:	Flag Day
June 17:	Battle of Bunker Hill
June 21:	Summer begins
Third Sunday in June:	Father's Day
July 4:	Independence Day
	Nathaniel Hawthorne, 1804
	Stephen Collins Foster, 1826
July 27:	Paul Lawrence Dunbar, 1872

THE SEASONS

I like the Fall
It's the best season of all.
I like Spring
The flowers bloom
The birds all sing.
Winter is nice
'Cause there's snow and ice
But summer is great
'Cause
it's
when
I
turn
eight!

Stephanie Ramirez
Eliot
(John S. Kennedy)

299

Evaluation - Speech or Report

Key:
S - Satisfactory
A - Adequate
N - Definitely Needs Improvement

Name	Originality	Preparation	Information	Appearance	Gesture	Audience Contact	Use of Appropriate Language	Voice		

Evaluation - Improvisation
Pantomime
Stage Presentation

Key:
S - Satisfactory
N - Needs Improvement

Name	Dependability	Creatively developed character	Cooperation with others	Use of imagination	Coordination of ideas	Body movement appropriate to character	Facial expression and gestures appropriate to character	Appropriate rate, pitch, force and quality of voice			

Evaluation - Oral Interpretation
Oral Reading

Key:

S - Satisfactory
N - Needs Improvement

Name	Selection appropriate	Volume adequate	Pitch, rate appropriate	Articulation clear and pronunciation correct	Audience contact eye contact adequate	Poised with coordinated movement	Expressive emotion	Appropriate Introduction, conversational		

SPEECH AND DRAMA
16mm Films

Act Without Words
Ages of Man
All The World's A Stage
Alphabet Conspiracy
American Tall Tale Heroes
And I Quote
Bell for Ursli
Big Dipper, The
Body and Soul
Boy Who Didn't Listen
Bremen Town Musicians
Carnival, The
Cherry Orchard
Christmas Carol
Circus Day
Circus Day in Our Town
Cities and Communication
Clap!
Clown Face
Communicating Correctly
Communicating From The Lectern (Series)
Communication: Nonverbal Agenda
Communication Or Confrontations
Communications Primer
Community Resources
Courtesy for Beginners
Cradle Of Genius
Dancer's World
Dealing With Criticism
Dealing With The Unexpected
Developing Imagination
Do You Know How To Make A Statement Of Fact
Doctor's Dilemma
Dramatic Play
Effective Persuasion
Elves and The Shoemaker
Er-uh Vs. Pause
Everyday Courtesy
Exchanging Greetings And Introductions
Faroun, The Little Clown
Fundamentals Of Public Speaking
Get The Message
Group Problem Solving
Guessing Game
Hansel And Gretel
Hey, Look Me Over
How Much Can You See?
How To Conduct A Discussion
How To Conduct A Meeting
How To Make A Puppet
Imagination
Improving Your Vocabulary
Introduction To Dance
Is That A Happy Hippopotomous?
Is There Communication When You Speak?
Jack And The Beanstalk
Johnny Appleseed: Legend of Frontier Life
Just What Is General Semantics?
Learning From Class Discussion
Learning Through Movement
Learning Through The Arts
Legend of John Henry
Legend of Sleepy Hollow
Let's Have A Parade
Let's Make Up A Story
Let's Pronounce Well
Let's Start At The Very Beginning
Listen Well, Learn Well
Listening Between The Lines
Listening Skills: An Introduction
London Of William Hogarth
Magic Fiddle
Magic Lantern Show
Make-Up For Boys
Make-Up for Girls
Making A Decision Is....
Making Yourself Understood
Man Who Needs No Introduction
Marceau On Mime
Modern Dance Composition
Modern Dance Composition: ABC Of Composition
Morals, Manners and Varmints
Mother Goose
Movement In Time And Space
Mr. Chairman

Mrs. Ryan's Drama Class
Music Of The Spoken Word
Music To Tell A Story
On The Difference Between Words and Things
Onstage At Quartz Mountain
Oral Communications (Series)
Orator, The
Our American Flag
Our Country's Emblem
Our Country's Song
Parliamentary Procedure
Parliamentary Procedure In Action
Patriotism
Person To Person
Planning A Speech
Power Of Emotion In Speech
Public Opinion
Public Speaking: Movement And Gestures
Red Balloon, The
Researching A Topic
Rumpelstilskin
Say What You Mean
Seeing Through Commercials
Shakespeare: Soul Of An Age
Shakespeare's Theatre
Shoemaker and The Elves
Speak Up
Speech: Effective Listening
Speech: Group Discussion
Speech Preparation
Speech: Using Your Voice
Spending Money
Stage Make-Up: Youthful Roles
Stars and Stripes On Display
Story Acting Is Fun
Talking And Listening
Talking Sense (Series)
Theatre, The: One Of The Humanities
Three Little Pigs: Background For Reading and Expression
To Be A Clown
To Be Creative
Tortoise And The Hare
Unicorn In The Garden
Watch That Quotation
What Is A Good Observer?
What's In A Play: Dramatic Action
Why Do People Misunderstand Each Other?
Why Study Speech?
Wordly Wise
You and Your Five Senses

FILMSTRIPS WITH SOUND

Adventures In Observing And Listening
Early English Drama: The Roots Of Shakespear's Theatre
Public Speaking
What To Look For In Drama And Fiction

SLIDE SETS

Play Production
Stage Design
Visual Communications (See ART HISTORY Series)

TRANSPARENCY SETS

Basic Speech
Communication Process
Persuasion And Argument

VIDEO TAPES

Ballad Of Baby Doe
Basic Theatrical Make-up
Fact Or Opinion
Informance, An
Interview With Deveren Bookwalter
Macbeth - An Opera In Four Acts
Make-up With Nita Sellers
Manon - An Opera
Modern Dance With Stanze Peterson
Movies Move People
Movement And Space
Pantomime With Bert Houle
Raisin In The Sun
Theatre Games And Improvisations (2 Parts)
Theatrical Masks
Way Of Looking At Dance

MULTI-MEDIA KIT

Creative Expression
Senses: The Five Senses

These materials are available from the Instructional Media Department, Charles C. Mason Education Service Center.

BIBLIOGRAPHY

Behrens, June, Christmas Magic Wagon, Children's Press, 1975.

Birner, Wm. B., Twenty Plays For Young People, Anchorage Press, 1967.

Boiko, Claire, Children's Plays For Creative Actors, Plays, Inc., 1967.

------, Plays and Programs For Boys and Girls, Plays, Inc., 1972.

Broadman, Muriel, Understanding Your Child's Entertainment, Harper & Row, 1977.

Bucrki, F. A., Stagecraft For Non-Professionals, Contemporary Drama Service, 1974.

Burgess, Hovey, Circus Techniques, Contemporary Drama Service, 1977.

Byrne, Margaret, Child Speaks, The, Harper & Row, 1965.

Cameron-Yerian, Magnificent Magic, Children's Press, 1975.

------, Make-Up and Costumes, Children's Press, 1975.

------, Plays and Special Effects, Children's Press, 1975.

------, Puppets and Shadow Plays, Children's Press, 1974.

------, Radio and Movie Productions, Children's Press, 1975.

------, Showtime, Children's Press, 1974.

------, Stages, Scenery and Props, Children's Press, 1975.

Carlson, Bernice Wells, Funny-Bone Dramatics, Abingdon Press, 1974.

Choral Speaking - For Lower Grades, Expression Company, 1973.

Choral Speaking - For Upper Grades, Expression Company, 1973.

Cottrell, June, Teaching With Creative Dramatics, National Textbook Co., 1975.

Creative Dramatics Handbook, National Council of Teachers of English, 1974.

Cullum, Alber, Aesop In the Afternoon, Citation Press, 1972.

Dance-A-Story, RCA Music Service, 1966.

Dorian, M. and F. Gulland, Telling Stories Through Movement, Fearon Publishers, 1974.

Fisher, Aileen, Christmas Plays & Programs, Plays, Inc., 1970.

Fountain, Robert, Humorous Skits For Young People, Plays, Inc., 1967.

Glad Sounds, Benefic Press, 1969.

Glaus, M., From Thought to Words, National Council of Teachers of English, 1965.

Happy Sounds, Benefic Press, 1969.

Hear Ye - Hear Ye, Benefic Press, 1969.

Hooper, Robert and Rita Naremore, Children's Speech, Harper & Row, 1978.

Howard, V., Pantomimes, Charades and Skits, Sterling Publishers, 1967.

I Create My World, Anchorage Press, 1977.

Imagination Express: Saturday Subway Ride, D.O.K., 1970.

Jagendorf, Penny Puppets, Penny Theatre and Penny Plays, Plays, Inc., 1967.

Kamerman, Sylvia, Children's Plays From Favorite Stories, Plays, Inc., 1970.

King, Nancy, Giving Form to Feeling, Footnotes, 1975.

Kipnis, Claude, Mime Book, The, Contemporary Drama Service, 1974.

Krupar, Communication Games, Free Press, 1973.

Leaf, Munro, Manners Can Be Fun, rev. ed., (gr. K-3), Lippincott, 1958.

Lee, Tina, Manners To Grow On, (gr. 4-7), Doubleday, 1955.

Listen, Imagine & Write, Xerox Education Publications, 1973.

Loud and Clear, Benefic Press, 1969.

Lowndes, Betty, Movement And Creative Drama For Children, Plays, Inc., 1971.

Mahlmann, L. and D. Jones, Puppet Plays for Young Players, Plays, Inc., 1974.

Martianio, M. E., Illustrated Treasury of Children's Literature, Grosset Dunlap, 1955.

McCaslin, Nellie, Creative Dramatics In The Classroom, David McKay Co., 1968.

McGee, Cecil, Drama For Fun, Broadman Press, 1969.

McVicar, Wes, Clown Act Omnibus, Contemporary Drama Service, 1978.

Me/You, Anchorage Press, 1977.

Miller, James Hull, Self-Supporting Scenery For Children's Theatre...And Grown-Ups Too, Anchorage Press, 1973.

Moon, Clarice, Here Come The Clowns, Contemporary Drama Service, 1976.

Nichols, Ralph G. and Leonard A. Stevens, Are You Listening?, McGraw-Hill, 1957.

Now Hear This, Benefic Press, 1969.

Olfson, Lewy, Dramatized Classics for Radio-Style Reading, Vols. 1 and 2, Plays, Inc., 1964, 1965.

------, Skits and Short Farces For Young Actors, Plays, Inc., 1973.

Pauldain, Liz, Playing With Puppets, Plays, Inc., 1974.

Regniers, Moore and White, Poems Children Will Sit Still For, Citation Press, 1969.

Russell, D., Listening Aids Through The Grades, Teachers College, Columbia Univ., 1973.

Schaefer, C. E., Developing Creativity In Children, Dissemination of Knowledge, 1973.

Scott and Thompson, Talking Time, McGraw-Hill, 1966.

Scott, L. B., Rhymes For Fingers, McGraw-Hill, 1960.

Siks, Geraldine B., Drama With Children, New York: Harper & Row, 1977.

------, and Dunnington, Hazel B., Children's Theatre & Creative Dramatics, Univ. of Washington Press, 1961.

Slade, Peter, Child Drama, Univ. of London Press, 1973.

------, An Introduction to Child Drama, Lawrence Verry, Inc., 1974.

Some Ideas & Stuff For Teachers, Dragons Puppet Shop, 1978.

Some Puppet Patterns & Stuff, Dragons Puppet Shop, 1978.

Spolin, Viola, Improvisation For The Theatre, N.W. University Press, 1974.

------, Theatre Game File, Cemrel, Inc., 1975.

Stage Door, Xerox Education Publications, 1977.

Stanford, Barbara and Gene, Learning Discussion Skills Through Games, Citation Press, 1969.

Sylvester, Robert H., Manners Don't Come Naturally, rev. ed., (gr. 3-5), Concordia, 1971.

Thane, Adele, Plays From Famous Stories and Fairy Tales, Plays, Inc. 1975.

Ward, W., Stories To Dramatize, Anchorage, 1957.

Way, Brian, Development Through Drama, London: Longmans, Green & Co., in U. S., Humanities Press, 1967.

Wiemann, Mary & John, Non Verbal Communication In The Elementary Classroom, Speech Communication Assn., 1975.

Wilt, J. and K. Berry, Great Pretenders, The, Word Publishing, 1977.

------, More Great Pretenders, Word Publishing, 1977.

------, More Puppets With Pizazz, Word Publishing, 1977.

------, Puppet Stages and Props With Pizazz, Word Publishing, 1977.

------, Puppets With Pizazz, Word Publishing, 1977.

Winn, Marie, Plug-In Drug-Television, Children and The Family, The, Viking Press, 1977.

Wood, Barbara, Development of Functional Communication Competencies (Pre-K through 6), Speech Communication Assn., 1977.

Yerian, Cameron and Margaret, Actor's Workshop, Children's Press, 1974.

For additional books, check the resources listed at the end of each group of activities.